

Billboard

80th
YEAR

A Billboard Publication

The International Music-Record-Tape Newswire

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'Illegit' Disco Tapes Peddled by Jockeys

By IS HOROWITZ

NEW YORK—A traffic in discotheque tapes, skirting normal restrictions against dubbing, has surfaced here. In some cases it is bringing popular disco jocks well over \$1,000 a month in added revenue.

But not all cases are the proprietors of commercial rights to the material dubbed—record company, artist or publisher—participating in the income. And attempts from one quarter, at least, to "legitimize" the practice have so far failed to find a workable formula.

The tapes are dubbed from records by disk jockeys active in the growing number of disco clubs in the metropolitan area. One to three-hour programs being played here from \$30 to \$75 per tape, mostly re-edited, but increasingly on cassette and cassette.

They are not only sold to individuals, but also to commercial non-dance locations. Some, in addition, are sold to foreign buyers.

One observer reports he is personally aware of a dozen disk jockeys each on an average and sells from "10 to 20 tapes a month at an average price of \$50 a program." But buyers are engaging in the trade every day, he adds.



Four clients have even created as much initial excitement as ELO20400. A. Synthesis by the Electric Light Orchestra. Its release marks the dawn of a supergroup and a renaissance for rock music. ELO20400. You can get them from here. See United Artists Records and Tapes (UA) (A127 0) (Advertisement)

Tape prices reflect the popularity of the jockey or location. At Le Jardin, discotheque front runner in the Times Square area, tapes are offered to patrons at a hefty \$75 per program. Anyone telephoning the business which asks that he leave his name.

(Continued on page 12)

Record Hunter Challenges Labels' Pricing Policies

By ROBERT SOBEL

NEW YORK—The Record Hunter, which has become a viable retail operation since it was acquired a little more than a year ago, is embroiled in a large-scale fight which challenges the manufacturers' policies on pricing and promotion.

Since the takeover, Jay Sotun, owner of the Fifth Ave. store, claims that the outlet has experienced a volume of \$1 million in over-the-counter business and \$400,000 in

Return Controls Tighten In U.K.

By CHRIS WHITE

LONDON—Record dealers will face tougher record return controls here. Three major companies, CBS, WEA and A&M, have introduced restrictions and indications are that other companies will follow suit.

The new measures at the three labels, who share joint pressings and distribution, were announced last week at a WEA sales conference.

As of Oct. 1 the 5 percent allowance on unsold stock will be retained, but faulty records will only

(Continued on page 12)

State Fairs Adore Country Artists

By NAT FREEDLAND

Reggae Lurks as A Salable Style

By BOB KIRCH

LOS ANGELES—While reggae may have been touted to a point where it became impossible for it to live up to advance billing as the next major musical influence, the Jamaican sound has subtly become an extremely viable force in today's music.

With the release of "The Harder They Come" several years ago, the Jamaican film starred reggae singing and composing star Jimmy Cliff, many in the industry and a lot of people out of it began offering lofty predictions for the future of the genre, predictions which failed to come true.

Reggae, in fact, seemed to go the way of "The Harder They Come"—brilliant critical response and little or no consumer response.

But while the general public and possibly much of the music industry

(Continued on page 12)

LOS ANGELES—Country Music, not really a particularly major draw at large state fairs until the overall country expansion began several years ago, has now become an increasingly important staple of the fair circuit.

Billboard queried a number of strategic state fair booking directors and found that they generally consider country music one of their most consistently successful attractions.

Country nights have increased in recent years, their percentage of total fair entertainment dates, among the majority of operators surveyed. And most of the fairs want to book even more country stars in the future.

The fair directors particularly cite the professional, mature and cooperative attitude of the country artists they deal with. They also are grateful for the self-contained nature of most pure country acts, whose stars tend to tour in luxurious buses that pull out for the next night's show immediately after the encore.

As for the star treatments, they

(Continued on page 12)

Radio Pulling Record Ad \$

By CLAUDE HALL

LOS ANGELES—The record industry is spending untold millions of dollars in advertising records and recording artists on FM progressive radio and there is speculation that even more is probably being spent in AM Top 40 advertising.

One of the largest record retailing chains in California is spending \$1.3 million alone in radio and television—with a large part of the more than likely shared by record companies.

The retail chain is spending that much in California alone and one progressive station claims to be earning \$140,000 of that. Tower Records, another West Coast chain, is also labeled "a big hitter" by FM progressive radio station managers.

One U.S. major market radio union reports that seven record labels

(Continued on page 12)

ABC, Polygram Looming Giants

By ELLIOT TIEGEL

LOS ANGELES—ABC and Polygram have emerged as new titans to challenge current powerhouse firms in the American market.

The ever-shifting American industry—which currently sees WEA and Columbia leading the sales parade with RCA, Capitol, Motown, London, MCA and A&M all exerting aggressive postures—seems fluid enough for ABC and Polygram to continue building their organizations.

The most dramatic achievement this year undoubtedly is the purchase for under \$5 million of all the Famous Music labels, plus in a sepa-

(Continued on page 12)



"ELO" was the more given by futuristic soulful M. G. Wells to a blue machine used by Earth's robots 200,000 years from now. "ELO" is also the name chosen by four young musicians from Hamburg, Germany where they formed in April 1972. In a little over two years, shining from nowhere, they became international favorites in Europe with their first album, "Inside," now released in the United States on Chess/Janet Records. (AS 3062) (Advertisement)

(Advertisement)

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ON TOUR

October

- | | | | |
|----|-------------------------------------|-------|---|
| 1 | Midland Theatre
Kansas City, Mo. | 38-54 | Music Hall
Boston, Mass. |
| 3 | Kell Auditorium
St. Louis, Mo. | 16-17 | Radio City Music Hall
New York City |
| 5 | Public Hall
Cleveland, Ohio | 21 | Stoneybrook College
Stoneybrook, Long Island |
| 7 | St. John's Arena
Columbus, Ohio | 23 | CW Post College
Long Island |
| 9 | Cabo Arena
Detroit, Michigan | 25 | Capitol Arena
Washington, D.C. (Large) |
| 11 | The Spectrum
Philadelphia, Pa. | 27 | William & Mary College
Williamsburg, Va. |

- | | |
|----|---|
| 29 | Duke University
Durham, North Carolina |
| 31 | The Omni
Atlanta, Georgia |

November

- | | |
|----|--|
| 2 | Jai Lai Fonton
Miami, Florida |
| 8 | Tarrant County
Convention Center
Fort Worth, Texas |
| 10 | Hofheinz Pavilion
Houston, Texas |

- | | |
|-------|---|
| 13 | Convention Center
Indianapolis, Indiana |
| 15 | The Arena
Milwaukee, Wisconsin |
| 17&18 | Auditorium Theatre
Chicago, Illinois |
| 23&24 | Winterland Arena
San Francisco, California |
| 27* | International Sports Arena
San Diego, Cal. |
| 29&30 | Shrine Auditorium
Los Angeles, Cal. |

*tentative as of 9/13/74



Produced by Larry Cox and Jefferson Starship

So. California: Low-Ball Discount Capital of U.S.

LOS ANGELES—Southern California has become the low-ball discount capital of the U.S. record/tape business, a comparison of New York City and local record music retail newspaper advertising indicates. Ads researched ran from Sept. 22 through Sept. 29 in metropolitan dailies.

Representative of the greater Los Angeles price knockdowns were:

Album Title Artist and Label (Suggested List Price)	Kmart 39 stores	Walmart 32 stores	Licorice 11 stores	Sears 27 stores	Wal-Mart Music City 7 stores
Whip Around Jay Carole King (Cap) \$6.98			\$3.68		
Persepolis New Masters (PAC) \$6.98				\$4.66	\$4.19
Asks Paul Anka (A&M) \$6.98		\$3.79			
Chicago VII Chicago (Meridian) \$9.98		\$5.39			
Fall/Wings First First Steve Winwood (Motown) \$6.98			\$4.66		
Caribbe Eddie John \$6.98		\$2.99			
If You Love Me, Let Me Know Olivia Newton John (MCA) \$6.98		\$4.97			
I Can Stand A Little Rain Joe Cocker (MCA) \$5.98		\$4.97			
Rags to Rufus Rufus (ABC) \$6.98		\$4.97	\$3.19		
Child of the New World Mahogany Rush (20th Century) \$6.98		\$4.97			
Not Friggle Backstreet Overtones (Mercury) \$6.98		\$4.97			
Guinea Intro Albie Cooper (WB) \$6.98		\$4.97			
Comin' from Afk End New Birds (PAC) \$5.98		\$4.97			
Back Home Again John Denver (PAC) \$6.98		\$3.97			
The Runners' Run Wayles Jennings (PAC) \$5.98		\$3.79	\$3.44		
Sully Can't Low Road (PAC) \$5.98		\$3.79	\$3.68		
Shoe Flies Showerheads (Mercury) \$5.98		\$3.79	\$4.66		

*Adapted on "operator English printing."

Philips/MCA Vidisk May Be Marketed

NEW YORK—First public discussion on a consumer videodisk system since the Philips/MCA joint venture announcement (Billboard, Oct. 2), brought these key facts to light as a Video Cream Course passed here Oct. 2 (details in next week's issue):

A&M Opens Sales Office in Boston

BOSTON—A&M has opened A&M of New England, its first company-owned sales office here. The six-man staff headed by Billy Gilbert will handle A&M, Ode and Dark Horse products. Bob Fend, A&M's sales-distribution vice president, says this move "should not be construed as a change in policy towards our independent distribution network throughout the country, which we believe in implicitly."

VIDCOM Trade Fair Is Event of World Scope

CANNES—The VIDCOM trade fair, held in Cannes Sept. 16-21, combined the previously separate video and cable TV shows VIDCA and MICAB in one event. An International Market filing four floors of the Palais des Festivals allowed hardware, software and associated companies to exhibit their products in an area three times larger than

• "If there are no significant changes in the system, we can be close to our late 1975-early 1976 timetable for market introduction in the U.S.," Bob Cavanaugh, North American Philips.

• First program jackets shown from the MCA library of videodisks

range from 11-car "Museum Without Walls" to two-hour feature films like "Airport," priced at \$2-\$10, replicated at 1 cent per minute for 10,000 or more. John Findler, MCA Disco-Vision.

• Zenith has been talking with Thomson CSF, whose laser-based transmissive disk system is similar, and with Philips/MCA, only on a compatible disk—which is possible, and Zenith's player can take the TED disk as well—George Hirsh, Zenith Radio Corp.

• The TED player is closest to the

was available for last year's VIDCA. A total of 10 International Trade Shows was held during the week, with one historic, contributions from over 100 experts, elaborate closed circuit monitoring, simultaneous translation facilities and extensive participation from the audience.

(Continued on page 46)

Court Refuses Bartok

NEW YORK—An attempt to deny "posthumous" status to a composition publicly performed during the composer's lifetime but published after his death has been rejected by the U.S. District Court here.

The long-standing case involved the bid by Peter Bartok, son of Bela Bartok, to acquire reversion rights to the composer's "Concerto for Orchestra," one of the most performed symphonic works in the contemporary repertoire. Boosey & Hawes, as the publisher during the initial copyright term, also applied for the renewal (Billboard, Nov. 24, 1973).

The Bartok heir claimed that the work was incorrectly labeled "posthumous" since it was assigned to the publisher several years before Bartok's death, received a number of performances with the composer in attendance and that Boosey & Hawes failed to publish within a specified time.

The court's decision quotes a definition long used by the Register of

(Continued on page 12)

Livestrong Returns

• Continued from page 3

markets as a mail-order, premiums, TV advertising or non-record dealer outlets.

Although he sold Mediarts to United Artists he still owns copyrights to 25 Don McLean tunes plus many more by Dory Previn through Mediarts Music. Still he shares in all profits of McLean and Previn LPs released by UA.

Livestrong operates Hollywood Partners, a financial investment firm which has 21 clients. He has also written two TV movies which Universal is developing for series showing.

market, at less money (\$350-375) than the MCA/Philips unit (\$500) and will have 200 hours of programs when it goes on sale in West Germany—Leo Holberg, representing TED.

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Executive Turntable

Altec Corp., Anaheim, Calif., has named D. H. Palmquist vice president and general manager of its new international division. Charles E. Van Liew is made vice president-general manager of Altec's sound products division. The new marketing manager, professional products, is Jerry Hogenes.

Elevated to vice president, marketing, for Altec's sound product division is Robert Raloff. Vianza J. Lackey is promoted to vice president of manufacturing operations. The director of new product development will be Mark Englebrecht and, finally, Rich Mandella has been appointed manager of Altec professional relations.

Koss Corp., Milwaukee, has set Jim Schmeiss as manager of manufacturing services. ... Harold J. Draper is the new manager of national accounts for the entertainment products group of GTE Syntex, Inc., Batavia, N.Y. ... New market operations manager of the 3M magnetic audio/video products division is Jack B. Hanks. ... Jensen Sound Laboratories promotes Marvin J. Gordon to vice president, sales.

Two newly created positions at BSR Electronics Inc., a division of BSR (USA) Ltd., have been filled by Jack D. McMurray as national sales manager and Vincent Curran as chief engineer. ... Three regional sales managers have been named by Audio Dynamics Corp., New Milford, Conn. Lawrence Wyrick will handle West Coast sales; Richard S. May is responsible for the central states and Eugene Roth now handles the East Coast.

Charles L. Bicket, president and chief executive officer of the Selmer Music Co. division of the Magnavox Co., has been made a corporate vice president of the parent firm. ... Kerle O'Sullivan joins the American Society of Training & Development (ASTD) as executive vice president after six years with the National Audio Visual Assn. ... Ralph Campbell now is press relations manager for General Electric home entertainment division in Syracuse.

The Electronics Industries Assn./Consumer Electronics Group has promoted Jack Wayman to senior vice president, along with Eugene Kuehnel to director of industry development and Sally Brown to director of consumer affairs. William Kucera joins as director of communications.

James B. Lansing Sound, Inc., has topped national sales manager Rod Bell to vice president, consumer products, a new post. ... Jim O'Keefe has joined Audio Magnetics' consumer products group as vice president, sales and marketing. ... David Breuckner, who joined Koss Corp. in 1973 as a salesman, has been named assistant manager of national accounts. ... CBS Musical Instruments, Fullerton, Calif., makes Dennis B. Hanks regional sales manager for the Pacific Northwest.

Joan Simons Emerson has joined Belton-Maduri Productions in Cleveland as director of advertising/publicity and artist promotions. ... Greg Mundy is named vice president, management and sales for the new East Coast Co., Ltd. in Los Angeles. Sue Fien becomes vice president in charge of finance, Casey King becomes vice president, production, and Susan Woodnick, joins the firm as tour coordinator.

Bud Davis named to the post of general manager of Garrett Music Enterprises Publishing in Los Angeles. ... Mike Abbott joins London Records as national rep promotion director. He recently operated his own label, Abbott. ... Joanne Columbus becomes as a salesman in Columbus is Bob Stanek, formerly in retail sales there.

Robert E. Brockway has been promoted to vice chairman of the board of the Polygram Corp. U.S. He has been president of Polygram U.S. in other Polygram units: Werner Vogelbaum, president of Polygram International, assumes an additional role as president of the Polygram Corp., Brooklyn's earlier post. Additionally, senior vice presidencies have been given to Irwin Steinberg, president of Phonogram; Wernell Farr, president of Polydor and Norm Weiss, president of Capitol.

Its head named general manager-vice president of business affairs for Capitol. ... Bud Davis promoted to Epitome as director of product management for Epic and Columbia labels. He was formerly product manager for Epic and Columbia labels. ... Sam Hood named director of artist affairs at Columbia. ... Glenn H. Friedman named associate professional manager for Apple/Blackwood Music. Billy Gilbert joins A&M as operations manager of the new A&M of New England. ... Oscar Blue was formerly operations manager of Music Merchants of New England. Ernie Casanova named vice president of the new office, continuing to handle Eastern regional sales for the label.

Plastics Society Says New Vinyl Rule Is 'Impossible'

WASHINGTON—Last week's announcement by the Labor Department of stringent new rules to reduce exposure of factory workers to vinyl chloride gas is near zero, brought instant reaction from the plastics industry. The Society of the Plastics Industry Inc. has filed a suit in the U.S. Appeals Court in New York seeking a review of the new standard, claiming that it is impossible for the industry to meet.

The Occupational Safety and Health Administration, which has been working on a new standard since the cancerous properties of the gas were first made public, will permit the present interim level of 50

parts per million of vinyl chloride gas in the air of the work place, until Dec. 31 of this year.

After Jan. 1, 1975, exposure of workers cannot exceed one part per million over an eight-hour period, with no more than five parts per million exposure in any 15-minute period. Starting Jan. 1, 1976, workers exposed to anything stronger than the new standard will have to wear respirators. Firestone Plastics Co. spokesman said the new rules for the gas, which is used in making plastic material for hundreds of end-uses, including phonograph records, would spell "economic disaster" for the plastics industry and for its two million workers.

EASY STREET.

In two weeks, the new Edgar Winter Group single, "Easy Street," is breaking out of Boston, Baltimore, Chicago, Philadelphia, Kansas City, Charlotte, Seattle and Denver.

It's the fastest breaking EWG single since "Frankenstein," (S-1086)

So let The Edgar Winter Group put you on "Easy Street" this week.

The New Edgar Winter Group Single From "Shock Treatment." On Epic Records



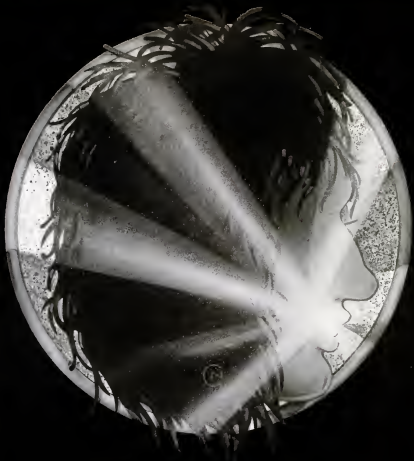
This One



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PAUL BROUSSEAU — #12-93

Off the Ticker

TWO GOVERNMENT agencies, the Justice Department and the Securities and Exchange Commission,

The Justice Department is investigating the anti-trust implications, while the SEC is looking into the purchase of Magnavox stock by employees of Philips before the acquisition offer was announced.

BELL RECORDS, a subsidiary of Columbia Pictures Industries Inc., New York, did not do well last year, according to Alan J. Hirschfield, president and chief executive of Columbia Pictures.

The company expects Bell Records, however, to rebound from a "disastrous year last year, at least in the U.S.," following the appointment of Clive Davis, former president of the CBS Records Group of CBS Inc.

Davis had been named as a consultant, and Hirschfield is negotiating an agreement with Davis that would make the former CBS executive head of Columbia's music operations.

Hirschfield hinted Bell's operations in Europe did well last year.

but operations in the U.S. were well below par. However, "things are really starting to take off again" with the appointment of Davis, he said.

TELECOR INC., Beverly Hills, posted higher sales in the first quarter ended August 31, but earnings were about equal to the year earlier. Earnings were \$867,899, or 31 cents a share, on sales of \$17,708,765, compared to earnings of \$863,185, or 31 cents a share, on sales of \$17,166,400, for the first quarter a year ago.

Telecom markets Panasonic consumer products in the Western States.

★ ★ ★
DAYLEN INC., Beverly Hills, Calif.

losses" by closing 20 of its remaining 66 discount department stores within the next three months. Cash generated by the closings will be used to reduce bank debt and will be directed to profitable operations.

During the nine months ended June 2, Dayton reported earnings of \$43,000 on sales of \$419 million, compared to earnings of \$7.5 million on sales of \$402 million for the same period a year earlier.

The company attributed the drop in earnings to a pretax loss of more than \$2 million by the discount stores division, and to a \$1.5 million increase in interest charges.

NORLIN CORP., New York, parent company of **Gilson** (guitar) and **Lewrey Organs**, reported increasing sales and earnings over last year. For the six months ended June 30, earnings were \$3,879,000, or \$1.99 a share, on sales of \$102,481,000, compared to earnings of \$2,937,000, or \$1.49 a share, on sales of \$76,563,000 for the same period a year earlier.

Shipments of musical instruments were up 49 percent worldwide, Norlan Stevens, president, said. Keyboard, Norlan Music's largest product group, paced the sharp increase in volume as sales of Lowrey Organs were up substantially.

The Fretted Instrument Group is well ahead of last year with significant increases in Epiphone Gibson guitars, Steven Arys.

Harman International, manufacturer of Harman-Kardon and JBL product lines, has received formal approval to acquire the Tannoy Group, of London, audio equipment producers.

Harman purchased the Tannoy Group for about \$750,000.

Sidney Ludwig, former chairman of Tenna Corp., Cleveland, made a gift of 33,334 shares, reducing holdings in Tenna to 159,499 shares. ... Motorola Inc., Franklin Park, Ill., plans a manufacturing operation for its communications division at the Dallas area. It has also purchased land near Fort Worth for a manufacturing, marketing, distribution and research and development facility for the communications division.

No Onyx Connection

NEW YORK—Onyx Records has no legal or business connection with Muse Records or Blanchet's Inc., an Onyx spokesman clarified last week. Onyx had been incorrectly identified as a Muse affiliate in *Billboard's* *Blueser's Guide* Sept. 14.

Market Quotations

As of closing, Thursday, October 2, 1975

[illegible]

As of closing: Thursday, October 2, 1931

OVER THE COUNTER*	VOL. OVER A WEEK'S TRADING				OVER THE COUNTER*	VOL. OVER A WEEK'S TRADING			
	High	Low	Close			High	Low	Close	
ARCO/Inc	9	5	9	6	M. Josephson	2	2 1/4	4 1/4	4 1/4
Data Packaging	21	5	4 1/2	4 1/2	Schwartz Bros	0	0	0	0
Globe Leasing	28	2 1/2	0	8	Wanchick & C	—	0	0	0
—	—	—	0	0	M & C Corp	—	—	0	0
Guadly Trans	—	1 1/4	1 1/4	1 1/4	Ormic	13	1 1/2	0	1 1/2
Integrity Engr	—	1 1/2	1 1/2	1 1/2	Eastman	48	1 1/2	1 1/2	1 1/2
Kass Corp	11	5 1/2	5	8 1/2	Memoire	2 1/2	2 1/2	2 1/2	2 1/2

*Over-the-Counter prices shown are "bid" (as opposed to "asked") Neither bid nor the asked prices of unlisted securities are represented by asterisks. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation

The above contributed to *Billboard* by Beebe & Co., members of the New York Stock Exchange and all principal stock exchanges.

Earnings Reports

Year to June 30	1978	1973
Sales	\$17,917,641	\$12,632,116
Income	2,490,569	1,961,836
Extraordinary charges		14,444
Net income	2,490,569	\$1,976,280
Per share	1.04	\$1.41
Average shares	2,402,489	2,400,041

a - Based on income before extraordinary charges
b - Equal to \$1.63 a share

NORLIN CORP.		
(Giltner Guitars, Laney Organs)		
6 mos. to June 30	1974	1973
Sales	\$102,461,000	\$76,563,000
Net income	3,879,000	2,937,000
Dividends	0.00	0.00

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Los Angeles, Ca 90068 Attn: Research Dept.

OCTOBER 12, 1974, MILLBOARD

Retailer Growing With Kids

By JOHN SIFFEL

LOS ANGELES—In a little over two-and-one-half years, 29-year-old Eric Brown has gone from a rented 10-by-15-foot basement store location on College Ave. in Athens, Ga., to a three-story near-campus base for 30 affiliated School Kids' Record (SKR) stores in seven states.

Most of the stores are operated by a former customer of the original store here. Founder Brown attributes the burgeoning chain's success to the simple philosophy of love what you're doing and it rubs off permanently on his customers.

Brown's attitude must be infectious. For original customers like Charles Nutter, who came in as a student customer from the University of Georgia campus a block away, opened up stores. Nutter just sold his Tampa, Fla. store "at a nice profit" to open a School Kids' Records regional warehouse and retail were combination in Columbus, Ohio, right off the 30,000-student Ohio State campus.

The store is near Discount Records. Brown advised Nutter to advertise the store as "a football field (100 feet) away from Discount Records." Brown feels Discount Records is an expert at choosing campus stores.

Brown continually travels major campuses. He admits to visiting every record store near campus. "If I see a store like this, I can't pass it up." One Columbus SKR outlet has a sign showing list price, Discount Records' price and its price of \$9.98 at \$3.79 and \$6.98 for \$4.79. Brown says he has no conflicts to offer no special.

All prices are marked on the album with felt pens. Brown, Brown is an affable, but he feels the particular attitude of the store is most important.

Starting from that 15 by 30-foot basement, half of which was originally used for records, an original 1970 SKR outlet bought in Listen Music, an Atlanta retailer, "because I didn't know any suppliers, the first local store grew to an \$8,000 inventory, which we turned over often enough to do a \$100,000 gross the first year," Brown boasts. "We did \$80 the first day and \$750 the next and it's built like that all along."

Brown admits he loves Athens better than any city he's ever been in. An Atlanta native, he graduated from the university in 1975, then traveled around and returned taking post-graduate classes just to stay in Athens.

He got the idea for the campus record store in October 1971 and found the neglected basement location soon after. By December, he had moved in. He borrowed \$5,000 from his father. He never used more than \$3,000 to get started.

"The day we opened Underground Records, the name we thought fit best, the first store was given a glass to put our dollar bills and a makeshift box to hold our change. I was surprised people came to."

"I felt that the competition, a Record Bar, a Discount Records and a Budget Record & Tape store, plus the usual discount chains, all within two miles of us, were all too important."

"I never collected records. I wasn't interested in music. But I thought I could run a record store. And it's been just that. None of the stores



DISNEYLAND SWING—The Miracles perform for NATRA members attending their Disneyland performance courtesy of Motown which jinketed conventioners to the fan park.

carry anything but record albums. No tape! Students don't buy tapes. I am adding our first accessory—new record cleaning cloth."

All our competition there were bleak. They were all alike. I believed then and now that you had to show a customer you were happy he came in. Just like he was a guest in my home. I feel my prospective new owner must sincerely love to be in the record retail business, honestly love the collegiate town he is in and love working with people.

"People walked in that first week who are still with the. From 50 to 100 different college students came in and offered to help. Ed and Blair Tanner, two undergrads then, walked in. They now own the Athens and Knoxville stores, respectively. For example, I went out to scout store locations once and when I came back, here was a 15-year-old working behind the counter. He worked two weeks without pay to prove himself. Today, at 18, David Giles owns and operates our Gainesville store."

Brown says his greatest fear was that his established competition would move to bail him. "We were taking away their business. Nobody wanted. Every week, though, I heard rumors that we were folding up."

"We stayed with our buying philosophy which I learned the hard way. I knew nothing about stocking. I kept a mental list that first week of what customers asked for. Then it became a written list."

"Now our warehouses in Gainesville, Knoxville, Columbus, and Athens each carry 2,000 titles. There is a selection of about 400 to 500 different artists. We carry mostly progressive rock, with some progressive jazz. About 30 percent of our business is in current hit LPs. Anybody can stock and sell hits. We think our catalog stock is what helps us most."

Brown admits that his relation-

ship with his 30 stores is loose. That will tighten up in the future, he admits. Now they can buy anywhere, but most of them buy from his four outlets. There is no price for opening a store, just the promised help they will continue to buy from one of the four warehouses.

Brown scouts most of the prospective store sites personally. Many of his University of Georgia store owners are now winning over new store owner prospects in their areas. He has no accurate forecast of new store openings.

Ten stores have opened in the past six months. He admits he is making scouting forays into Michigan, Pennsylvania and West Virginia.

SKR stores do virtually no advertising. They have featured promotions infrequently. But they are blockbusters. For example, the Knoxville store recently did a 4-hour remote from the store over WROL-AM, during which all LP prices were dropped 40 cents for that time only. The store registered \$4,500 for the six hours. "The college customers appreciate what you do for them. They did a solid day's business the day after the sale, too."

Brown estimates the average lo-

of his 30 store owners at 21. "I like working with younger people better. They are more open-minded. We can keep overhead down because, for instance, they agree to operate jointly the kind of one-store warehouse right along with their retail store at the same location. We try to keep their store's perimeter at about a 200-mile radius."

SKR stores physically are bare. The only big sign says, "If we wanted the records out of order, we'd do it ourselves." Brown suggests to new store owners that they use plywood self-made sign shelving mounted on inexpensive cement blocks for fixtures and that they build their own check-out counter. Stock is filed alphabetically by artist with divider cards. There is little similarity in the stores, except for that precious attitude that Brown stresses so often and well.

Minnelli Wants Out of Columbia

LOS ANGELES—Lia Minnelli is seeking to terminate her recording contract with CBS Records and obtain injunctive relief to seek a new pact in a Superior Court suit here.

Miss Minnelli claims that CBS failed to meet the contractual release requirements, having released no albums in the first option period. She wants out as of April, 1974. She alleges CBS is holding her to April, 1975, plus possible April, 1977, with options.

She charges that CBS is hindering her in making a new label connection. Included with her complaint is a letter from a CBS representative to Warner Bros. records warning that label that she is packed to CBS. She also seeks restitution of \$3,000 which she claims she paid to ABC-Dunhill in a deal wherein she recorded "Cabaret."

Up RCA Classics

NEW YORK—RCA Records has increased the price of its Red Seal series, becoming the last of the majors to abandon the \$9.98 suggested list for classical disks. All RCA classics now carry a \$6.98 suggested price tag.

Stalemate In AFTRA Dickerings

LOS ANGELES—Negotiations between record industry leaders and officers of the American Federation of Television and Radio Artists (AFTRA) ended last week in another stalemate.

While no strike is yet indicated by AFTRA, officers reportedly are "fed up" with the record industry representatives who for months have refused to consider a royalty arrangement for group singers on disks.

Most men, however, adamantly declare that the costs of implementing such a plan would be "astronomical" and impractical.

No immediate solution to the stalemate was seen by representatives of either side.

Label spokesmen said they had offered the union a "bonus" plan whereby a percentage of AFTRA scale would be paid singers based on the sale of albums. If an LP sold a million copies, singers on the disk would get 100 percent of scale. They would be paid 50 percent for a sale of 500,000 copies and 25 percent on sales exceeding 300,000.

Union officers, who since March have worked for a new contract covering records, refused the "bonus" offer and no progress has been made since. A strike of singers against dickerings could be the next move, it was reported.

Cap Bosses In Europe

LOS ANGELES—A contingent of Capitol executives, including chairman, president and chief executive officer Bhaskar Menon, visited London last week for an EMI Records meeting.

The executive presented their EMI associates Capitol's annual report for the 1974 year, introduced full product and discussed marketing concepts for next year. Director of creative services and press Don Davis and special projects manager Charles Cornelli offered a slideshow to illustrate the product and marketing plans.

After concluding the meeting the group went to Amsterdam to meet with European managing directors and offer basically the same presentations given in London.

Other Capitol executives participating in the trip were: Brown Meggs, chief operating officer; Don Zimmerman, senior vice president marketing; and Jim Mazza, director, international marketing. Zimmerman and Mazza will visit several other nations following the Amsterdam meetings.

MCA ENJOYS GOLDEN SEPT.

LOS ANGELES—September proved to be a golden month at MCA Records as four albums and one single went gold. Certified million-dollar albums were "If You Love Me Let Me Know" by Olivia Newton-John, "Second Helping" by Lynette Skyness, "Moonlight" by the Golden Earring, and "Fris 12 Greatest Hits" by Neil Diamond. In addition, according to Viner Cosgrove, national promotion director, the "Don't Let The Sun Go Down On Me" single by Elton John is a million-seller. The Olivia Newton-John's single "I Honestly Love You" is on the way.



Singles

Duany and Marie Osmond's "I'm Leaving It (All Up To You)" on MGM; disk is their first gold effort together.

Albums

Golden Earring's "Moonlight" on MCA; disk is the first gold LP for the Dutch rock band.

Golden Earring's "Moonlight" on MCA; disk is the first gold LP for the Dutch rock band.

New Label Bows

LOS ANGELES—Newly formed Selly Town Records issues its first album this week. Toss Cross, owner and president, says "The Art of Witcraft" featuring Bebeba is being timed for the Halloween market.

OCTOBER 12, 1974 BILLBOARD

Disco Tapes Peddled by Jockeys

Continued from page 1

and phone number "if you require more information about Le Jardin tapes."

Some of the tapes, it was learned, are being sold to non-disco spots such as beauty parlors, cafes or other locations desiring hip background

music. In these cases they provide a sort of cool alternative to Muzak or other wired music services.

Tapes were originally dubbed by jockeys to serve as standbys for times when they were not in personal control of disco turntables. They represent each jockey's concept of programming, plating and sequencing of record sales. The music is heard without interruption.

Fairness in the discotheques liked when they heard and began to use for tapes copies, thus alerting disk jockeys to the potential for sales. Spread of the practice so far has been largely by word-of-mouth.

The National Association of Discotheque Disk Jockeys (NADDJ) has made some recent stabs at "regularizing" the production and marketing of disco tapes. Robert Casey,

an officer of the group and editor of its publication, the Melting Pot, says he has contacted licensing organizations and record companies to discover the type and number of permissions required. He adds that offers have been made to pay a fair recompense to the proprietors involved.

However, says Casey, no one has taken him up on the offer and, instead, have shunted him off to others disclaiming any authority to grant permission.

NADDJ now claims 120 members, located mostly on the East Coast. It is currently enlisting disk jockeys on the West Coast, as well according to Casey and even has five members who operate out of Montreal.

Bartok Refused

Continued from page 4

Copyrights which states that a "posthumous" work is one "first published and copyrighted after the death of the author." It found the work in question a "posthumous" work within the meaning of the Copyright Act.

As historical precedent the court cited the instance of a Chopin piece composed in 1826 and published as a "posthumous" work in 1855, six years after the composer's death. In its decision on Sept. 26, the court granted Boosey & Hawkes a summary judgment entitling the publisher to the renewal rights of "Consento." A spokesman for Peter Burek said the decision would be appealed.

ABC, Polygram Looming

Continued from page 1

size transaction the World-Myth group operation.

ABC, otherwise known by industry observers to be operating below its capability for a company owned by one of the three broadcasting giants—American Broadcasting Co.—now well-lit (the successful exclusive country line) plus Blue Thumb, Sire, Neighborhood, Ember as well as its own Dunhill, Impulse, Blueberry, Duke-Peacock and Caribbea labels.

The Duke-Peacock sound line was obtained from Don Roby in February of 1973 and includes three subsidiary lines: Buck Beat, Sure Shot and Song Bird.

The purchase of the Famous labels is considered an absolute steal at that "low" price.

All of these lines are handled through ABC's own company-owned branches. ABC also owns the ABC Record And Tape Sales rack operation. And there's also the emerging chain of Wide World of Music retail stores now located in Orlando and Birmingham and others to follow.

Polygram has no retail stores but has as its Phonodisc distribution division which handles product from Polydor, MGM (and its lines), DGG, United Artists (and its lines), ECM and Hickory. The last three labels are not owned outright by the German company. Polygram does own Mercury but that operation goes through independent distribution.

The Phonodisc US branch operation was formerly U.S. owned distribution company UDC which was sold to Polygram last year.

ABC has already consolidated many services formerly handled by some of the Famous lines and the ABC logo now appears alongside Dot and Blue Thumb, for example.

Among ABC's family of commercial selling artists are: Bo Diddley and the Heywoods, Bo Diddley, Billy "Crash" Craddock, Carl Carlton, Sweet Dreams, Bobby Vinton, Three Dog Night, Four Tops, Steely Dan, Nikitar, Frontier Sirens, Renaissance, Jim Croce, Masekels, Crusaders, Lefty Frazzelli and Jim Mundy.

Polygram's sellers include: the Omond's, Denny and Marie Omond, Denny Omond, Samu Jo, Johnny Bristol, Jan Stafford, Edie Arnold, Hank Thompson, Billy Walker and Tompall Glaser (all on MGM); James Brown, Atlanta Rhythm Section, Rory Gallagher, Chick Corea, Gary Burton/Chick Corea, Joe on Polydor; Nitty Gritty Dirt Band, Paul Anka, Sunday Sharpe, Shirley Bassey, Donald Byrd, Lou Donaldson, Bobbi Humphrey, Del Reeves and Jack Rouse (on UA and Blue Note); and the Ohio Players, Paper Lace, Buchanan-Turner Overdrive, Johnny Rodriguez, Tom T. Hall, Faron Young and Jeanette C. Riley (on Mercury) and Sue Thompson and Don Gibson on Hickory.

At its recent national convention in San Diego, Polygram executive vice president Kirk Kerkira pointed out that while the corporation consists of 349 separate companies around the world, the American market is a major concern at the corporate level. "We've got a distance to go to be No. 1," remarked Polygram executive Bill Farr at the gathering. ABC and Polygram's strong roster of selling acts makes the job of moving merchandise easier at the distribution level.

And this has been the case at both CBS and WEA—two behemoth firms with powerhouse attractions of their own. WEA's branches handle the Warner Bros., Reprise, Atlantic, Elektra and Asylum lines with

WEA's president Joel Friedman's list of veteran sales and promotion people doing an outstanding job of keeping product moving through market pipelines.

The same holds true of the Columbia Records Sales organization which handles massive product from Columbia, Epic and custom lines.

One aggressive distribution operation in London with four shipping depots and ties with many independent labels on a select market by market situation.

Several years ago the development of the WEA distribution operation from the ground up was an exciting growth to observe.

People tend to take for granted the established distribution networks owned by RCA, Capitol and CBS because they seem to have always been there.

The struggles to make Polygram "No. 1" and the emergence of ABC on all levels of music from records to retail (along with the development of its Leisure Group operation) are part of the industry's new competitive spirit as the "new big guys" seek their place in the sun while the "old big guys" plan their competitive strategies.

Atlantic Sets Fall Promo

NEW YORK—Regional marketing directors of Atlantic Records are holding a series of meetings to present the company's fall releases to the WEA sales and promotion personnel, and to discuss specific promotional campaigns tailored to the individual needs of the featured artists.

The meetings are the forerunners of a more detailed advertising and promotional strategy still to be mapped out by the company.

The merchandising and advertising campaigns for the firm's fall releases are expected to be extensive, ranging from merchandising bids to a large scale TV advertising program.

Atlantic will also be launching a major national advertising campaign on all its 4-channel fall releases which feature such artists as Mike Oldfield, Eric Clapton, Dick Ellington, Aretha Franklin, Gil Evans, George Flynn and Bill Wyman.

STONE PAN CAN'T STOP MEHTA MUSIC

LOS ANGELES—Zubin Mehta and members of the Los Angeles Philharmonic are due to return to their home base this week after a triumphant European tour during which the maestro conducted as despite a painful injury stone ailment.

The orchestra's concluding concert was in London's Royal Festival Hall Oct. 7, but it was in Vienna last week that Mehta was stricken while conducting Richard Strauss' "Ein Heldenleben" which ironically translates as "A Hero's Life." The maestro took a short break at intermission but returned to conclude the program. The audience responded with 37 minutes of applause.

Mehta and his musicians, 99 men and 13 women, will perform 72 subscription concerts at the Los Angeles Music Center, 24 concerts in the suburbs and 13 youth concerts in Los Angeles county during the coming 1976-75 season.

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Radio-Programming

Radio Pulls Disc Advertising \$

• Continued from page 1

all have contracts each of \$100,000 or more for the year.

In a general survey of FM programs, radio stations, the percent of total advertising at each station with a record company or concert promoter source ranged from a low of 10 percent to a high of 40 percent. The percentage has been higher in years past. Now, with FM growing in popularity with other product, the percent may be down, but the dollar amounts is even higher.

David Moorhead, general manager of KMET-FM in Los Angeles, says: "Initially, progressive FM stations relied on the entertainment business—records, tapes, concerts—for a large percent of their business. But over the last four or five years the successful FM station has been able to diversify because of the overwhelming acceptance of FM at the agency level for general consumer products." He points out that a majority by record promotion men and women in Los Angeles feels that KMET-FM is the major influence for album sales at the consumer level.

"Progressive radio—of all broadcast media—has maintained in my opinion, credibility with the listening audience... through the era of Vietnam, the Watergate crisis... and not only through news where progressive stations strive to be as objective as possible—and if not objective, at least honest—but in the relationship of the personalities with the listeners."

KMET-FM is a Motown-style station and Metromedia's other FM progressive stations are doing quite well in record-related advertising. Scott Muir, program director of WNEW-FM in New York, says that there is no way he could estimate the amount of record company advertising. Looking at his log (the one on the air at the time), he thought that about 10 percent of the commercials came from record company sources. Others came from Chevrolet, Kinnib Diapers, and Tech Hi Fi. There was a Carol King commercial slated for that show, too.

"But I think we would be an exception to the rule. We're the No. 1 influence on auto sales and right up there also in airline traveling, which is a little tricky, when you think about it. We have a pretty healthy blend of the record company business, but our percentage is low because we're lucky to have a lot of national business in regular products."

Muir feels that a radio station in St. Louis or Kansas City might have a greater percent of its total business in record commercials.

One major FM progressive station says that it has a total of 42 "entertainment" advertisers on the air at this particular time.

Daniel Muth, general sales manager of KDKB-AM-FM in Phoenix, points out that his station is generally sold out a month in advance. Anywhere from 14-30 percent of the commercials are record company and concert oriented (higher when there are four concerts in a given month in the market).

But KDKB-AM-FM has lost of general advertising—mapping from car dealers to department stores and others.

Back when Muth was with WBBN-FM in Cincinnati in the

early days of progressive radio, "all we could sell was record stores and record companies."

KDKB-AM-FM limits record spots to one per commercial cluster. These spots come from several sources. Columbia Records buys full-year schedules on many FM progressive stations. Although, KDKB-AM-FM gets a lot of Columbia Records dollars, it comes via normal placement and through three different sources—direct from the label, via co-op advertising from a local distributor, and probably via co-op through a dealer. Max Goodman at Skyline places a lot of advertising that has some Columbia dollars behind it, believes Muth, as does Ullin Distributors.

In San Francisco, KIOI-FM is now getting some of the record company money that previously it didn't, largely because of high audience ratings. ABC Records has been spending about \$12,000 a month at KIOI-FM, according to general manager Jim Gabbert, and another label is spending \$10,000 a month.

In Detroit, one major record company is doing \$40,000 in advertising this year with WABX-FM, managed by John Deez. Only about 12 percent of this station's business is record-oriented. "If you're doing as much as 20 percent in a market like this, it's because you haven't developed other revenue sources."

WABX-FM has diversified over the years. Ford is an advertiser, for example. "From the standpoint of dollars, however, record company and concert business is bigger than ever. I would have expected a cut-back because of the very short and general economic conditions, but record company dollars' sales every year over the year before."

Off top of his head, Deez, a veteran in progressive radio, feels that the top FM progressive stations so far as dollars is concerned—especially from record labels—are: WNEW-FM in New York, KMET-FM in Los Angeles, KZZP-FM in San Francisco, WABX-FM in Detroit, and WBBN-FM in Boston.

Which label is the biggest advertiser? Notes Deez: That's hard to say. "Warner Bros Records just had an unbelievable release... 15 big winners in its September release. So, they'll be on a lot of advertising right now. Columbia Records, on the other hand, didn't do much in the way of advertising in August because they were sort of dry."

Though WABX-FM has diversified its sources of advertising revenue, Deez says: "We still come from record companies a very strong revenue source. Why? Because we talk to the people—our specific demographics—who buy most of the albums today."

Record label dollars at WNEW-FM in New York comes from co-op dealer advertising, the labels' dis-

tributors and one-stop, according to program director Scott Muir. In addition, concert promoters advertise a lot. Columbia Records has a 52-week schedule and uses in "highlights" for artist appearances a lot.

Hert Muth, a member of the basic operating committee of KBBI-FM in Denver, says that record label and concert advertising accounts for 35-40 percent of the total revenues at his station, "depending on the season."

For example, ABC Records just bought a 26-spot schedule to support the appearance of Jerry Ropple in a local club—Ebbetts Field. The 250-seat club is quite popular in the area as a showcase and the station does live remotes from there a couple of times a month.

"If we get a buy from a record company, they might tag a local dealer. By the same standard, some dealers get co-op money from labels," says Muth. "It's difficult to pin down the original source of the funds sometimes. Columbia Records buys a full year's schedule on the station."

"And we don't play around with the rates," Muth says. KBBI-FM has a special low rate for entertainment advertising "because it's difficult for the record industry to buy a big schedule. The flat entertainment rate is \$16 a spot for prime time, \$14 for AA times, and \$11 for A time."

Muth believes that KBBI-FM is getting the majority of record company dollars in Denver.

Gabbert, on the other hand, feels that he's beginning to take record dollars away from local AM and FM stations in San Francisco and is out to get a larger slice of the pie.

In Sacramento, KZZP-FM may not have the total gross of some of its brethren FM progressive stations in the major markets, but sales manager Don Early can point to a phenomenal sales impact on hardware.

"K-Tel Records, the firm that packages albums for mail-order sales, has bought a couple of real fat buys locally, but traditional record label business is only 15-20 percent. It's smaller, in fact, than the hi-fi business because we get good support from stereo shops here."

He speaks of a local outlet of Pacific Stereo tracing every sale of equipment and that 50 percent of the sales related to KZZP-FM advertising. "They use us and maybe one AM station and a little newsmagazine advertising."

As for record business, "we seem to be getting more and more all the time."

Record company advertising of course, is not the total support or even half the support of an FM progressive station that could be surveyed. However, considering the many stations in WNEW-FM, KMET-FM, etc.—the amount of money that is reasonably being spent by record labels is well into the millions and millions.



COUNTRY HUNT—Teaming up with radio station WDBN-AM-FM in Macon, Ga., Capricorn Records sponsored a "Let's Go Find Some Country Music" contest, named for a tune written by Kenny O'Dell. O'Dell winner from Nashville to present the winner \$1100 in cash. From left: Contest winner Paul Lester, WDBN-AM-FM program director Gordon Price, WDBN-AM-FM general manager Ed Starr, and Capricorn Records artist Kenny O'Dell. Lester wrote a tune called "A Little After Dark 'Til a Little Before Dawn" which won the contest and will be published by House of Gold Music, Nashville, which publishes O'Dell.

Dallas Firm Signed By American Legacy

SALT LAKE CITY—The American Legacy has signed Century Marketing, Dallas, as its exclusive sales rep, according to American Legacy vice president Jim Brown.

Roger Brown is president of American Legacy, which has already been contracted for 100 markets and is growing rapidly. The package, which covers two years—Jan. 1, 1975 through Dec. 31 of 1976—is designed as both a programming and sales tool to help radio stations and their clients celebrate the Bicentennial.

The package, offered exclusively to one station per market on a price to fit the market size, include intro and outros, with customized call letters, one vignette per day (a total of

731) each about one and a half minutes long that recreate on the air an event happening that particular day 200 years ago, a press kit with suggested newspaper advertising tie-ins for local sponsors, promo spots in all lengths customized for each radio station, a jingle with a music bed for local spots from clients, plus a monthly newsletter on Bicentennial happenings and promotions called The Market, and approximately 30 products such as flag kits for homes and cars, several types of coins, cookbooks, maps and historical documents that radio stations can use for giveaways.

In addition, Brown says that the firm has produced several audio products—cassettes, 8-track cartridges, and records—surrounding the Bicentennial.

Sales aids come with the package. To illustrate how Bicentennial-minded the American Legacy is, they have the phone number of 801-532-1776. Roger Brown is a former air personality and program director in the Salt Lake City area. Jim Brown has considerable advertising agency experience.

WAXY-FM Switches

MIAMI—WAXY-FM, which had made a valiant stab at a rock format, has switched to oldies Paul Drew, vice president of programming for RKO General, flew into town Monday (30) and took the station to an automation package.

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- ____ Top LPs 1945-1972 @ \$40.00 ea.
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Pat Whitney has departed WNEC-AM in New York, he'd programmed the station for at least three years and was responsible for lifting it out of the doldrums to where it is now.

...My spy in Dallas points out that the TM Productions and TM Programming have one of the finest staff of female employees around. Celebrating her eighth year with the firm is Beverly Callison, production assistant at TM Productions. Her dad is Glenn Callison, 30 years with the McLendon Corp. as vice president of engineering. Then, there's May Mosley, 16 years of broadcasting experience and currently sales coordinator at TM Productions. Last, Carol Burch, who'd been with KATZ in Dallas, is now assistant in TM Programming to the general manager Ernie Wren and sales director Ron Nickel.

George Savage has left Atlanta Radio Programs, Los Angeles. He'd been general manager of the radio syndication firm. For a while, he'd been involved in advertising, working out of 213-278-8920, but a looking to get back into syndication soon. ...Linda at WCAL-FM, Indianapolis, now has Joe Nigra 6-10 a.m. Chris Chandler from WFIL-AM in Philadelphia in the 10 a.m.-1 p.m. slot; Gene Manning 1-4 p.m., program director Jay Nettleton 4-7 p.m., and Kevin Fennerty 7-midnight, with assistance at night.

Robert E. Richter, executive vice president of Able Communications, New York, complains and sighs so—that we didn't cover beautiful music format at the International Radio Programming Forum in New York recently. We'd planned to do so, but he had to cut the Hot Seat Session short. Next year, Okay?

The annual convention of the National Assn. of FM Broadcasters gets underway this week at the Fairmont Hotel in New Orleans. The date is Oct. 10-13 and the convention is called the National Radio Broadcasters Conference & Exposition.

There's going to be some fantastic speeches by such men as Jack Thayer, president, NBC Radio; George Duane, president, Metro-media Radio; George Wilson, executive vice president in charge of broadcasting; Barrell Media; David Moorhead, general manager of KMET-FM in Los Angeles; and David Kleiman, director of marketing and operations, Blue Radio. In addition, there's Jerry Shuman, general manager of Elektra/Asylum Records; Sam Vahn, executive producer, Capitol Records; Buffy Sainte-Marie, recording artist, MCA Records; and others. Going to be a fantastic meeting and registration fee is only \$50 at the door.

Robert Boyer, the program director of WFBN, carrier current operation at Ferman University in Greenville, S.C., writes that all is "going well here and we are off to a flying start, with about 75 percent of the campus listening daily regularly." He adds that it's not competing with the stations in town ("talk about loud"), but with turntables. "Thus, I'm pretty much running a contemporary album format with some singles mixed in. Right now, we're breaking hits about two months ahead of everyone else around here." Also says that Charles Arlington, general manager of WMRB-AM in town, let them do production at his station. "I managed to find a job this past summer with WEDG-AM, a country station in Chattanooga, where I live. Worked for an old pro... how long since you heard of Les Cooper? Well, he now owns his own station and is doing well. I learned more in two months there than I did all last year here."

Evon Haring, 805-526-2168, is looking for a job. He'd been music director and a personality at KRLA-AM in Los Angeles. ...WY-FM, FM, Rockford, Ill., needs both a morning drive personality and an all-night personality. Fast ... A T-shirt from WSTX-AM in the U.S. Virgin Islands that reads: The Magic Virgin Program director Robert Miller claims that I'm now an Honorary Magic Virgin, cum laude, of WSTX-AM, St. Croix. And he's trying to claim "the uniform is a piece of art."

Ray Foster reports in from Flagstaff. Phone is 602-779-2532. And he's looking for a good programming or better air personality jobs. ...I'm King Biscuit Flower Hour continues to boom. Featured during October are concerts by Southern, Chicago, and then in November Edgar Winter and the Wildfire Nation. ...Glen Powers is the new program director of KRLT-FM in Houston. He'd been formerly with KULF-AM, Houston.

Ward Austin, 602-264-4192, is looking. He's currently on KXIV-AM in Phoenix; has been there about two years. Seeks MOR or Top 40 position. ...Tom Adams has resigned as air personality at WIOD-AM in Miami to concentrate on his humor sheet—The Electric West. "It has become no longer a thing I could do on weekends. We have over 700 subscribers and it's now a full time job. I am also, in the company of a couple of other gentlemen, looking over the possibility of acquiring a radio facility in the not too distant future." Congrats, King Wes.

Alan Baxter has given up his program director and air personality job at WEEB-AM in Waynesboro, PA., to do the morning show at WLCY-AM in Tampa, Fla. But little he knows that by the time he reads this, I will have been listening to his show through the magic of Delta or something else with wings and will give you a report, more than likely, on how he sounds.

Kath Allgood, 144-982-0479, is looking for a country position. Has programming experience. Now doing weekends at KCKC-AM in the suburbs of Los Angeles. ...Bo Deussen, national program director of Sterling Recreation Organization, might need a couple of program directors. Heard that from about seven people today. Job scene is lousy at the moment, so news of any job travels fast.

Jerry Lovett, new head anchor, WLRW-FM, Champaign, Ill., seeks Ned Jensen. Both were on WEEB-AM, FM, Charleston, Ill. Lovett just took over for Jerry Anderson, who left to play house with her new daughter, Jennifer. Jerry did the 10 a.m. show for almost seven years on WLRW-FM. Our graveyard shift is done progressively by Jim Lawrence. The rest of the FM is solid gold. WCCR-AM, country club radio, features Larry Silverleaf 6:30-9 a.m. and Jay Lewis 4-6 p.m.

Art Vennick has become the new program director of WIMA-AM in Lima, OH, but keeps his 3-7 p.m. shift. Others in the lineup include Tom Francis 6-10 a.m., a morning institution in the city for more than a decade. Howard Dursley 11 a.m.-3 p.m., who joins from WANE-TV in Fort Wayne, IN, and Alan DeBoer 7-midnight. ...Jim Lawe was honored last week by Luchow's Restaurant, New York, and WNEW-AM did a remote from the German restaurant for the occasion and one of the guests on Jim's show was Stanley Adams, president of ASCAP, and several other noted songwriters. ...Lee Abrams is settled in Atlanta now and his phone is 404-423-5299.

Roland Byrnes has departed KGFH-AM, Los Angeles and music director that he programmed for several years and turned into an award-winner. Replacing him is Gene Day, the all-night personality on KDAY-AM, Los Angeles. I don't understand these changes at all. But I have enormous faith in Byrnes and this is the chance for some major market station to acquire an excellent program director. ...Bob Leonard is now music director of WERA-AM, Plainfield, N.J., a contemporary

(Continued on page 33)

Bubbling Under The HOT 100

- 101-PENCIL THIN MUSTACHE, Jimmy Buffet, ABC/Dunhill 15011
- 102-TIME, Nightly Chills Of Jim, ABC/Dunhill 15012
- 103-COUNTRY SIDE OF LIFE, Mat Wixom, Capricorn 02 12 (Warner Bros.)
- 104-WHIE ME A LETTER, De France Family Publishing, Yang De France 200
- 105-LOVE ART, Ozark Mountain Drag, MGM 1623

- 106-FETZ, LURE MARIE LOVE, Bob James CJ 24
- 107-SIDE SHOW SKINE, Dynamic Systems, Motown 1216
- 108-I DID WHAT I DID FOR MARIE, Fred Souter ABC 12016
- 109-DONT LET THE YELLOW SNOW, Frank Zappa, Discreet 132 (Warner Bros.)
- 110-NEVER CAN SAY GOODBYE, Gloria Gaynor, MGM 14168

Bubbling Under The Top LP's

- 201-STATUS QAO, QAO, A&M SP 3545
- 202-DONT PREY, Warner Bros. 85 2011
- 203-SAM NEELY, Dave Nelson, A&M SP 3576
- 204-HEADPHONES, The Who, D & M, Mercury S&M 1-1932 (Phono gram)
- 205-T. HILL, Light On, Long, Columbia WEA 9006

- 206-MICHAEL DANNER, The Great Pretender, Fantasy F 9454
- 207-MORRIS, Capricorn CP 0130 (Warner Bros.)
- 208-BACPHINES, Starting Over, Capitol SP 11329
- 209-WASHINGTON CLOUDS BY NIT, It's Time, ABC/Dunhill GSA 50177
- 210-MAGNOLIA, Red Bull, ABC/Dunhill GSD 50174

BOOK REVIEW

Stones' Tour a Good Read

LOS ANGELES—Few bands have built and sustained such a large musical following, been involved in as much controversy or caused as much excitement over the past decade as the Rolling Stones. And there are few events in the music industry to rival the excitement revolving around the ill-fated Stones' tour.

In "S.T.P.: A Journey Through America With The Rolling Stones" (Savarez Review Press/E.P. Dutton & Co., Inc., \$3.95), Robert Greenfield has done a superb job of documenting the group's 1972 summer swing across America, exploring the personalities of the group members and those who make up the S.T.P. (Stones Touring Party), the tensions involved in the tour and the incredible amount of work required to keep the S.T.P. rolling.

Greenfield wisely explores the personalities of Stones Mick Jagger, Keith Richards, Mick Taylor, Bill Wyman and Charlie Watts during dozing incidents and scolding conversations rather than going through potentially boring character sketches.

Autumn Titles

Continued from page 13

October, Lawrence Wertz's second book, "Ab-Que, Ab-Que," hits the stalls next book, at \$7.95 from Prentice-Hall. The actual writing was done by Bernice McGeehan, who receives full credit.

Well goes back in time as far as Miss Morgan but this volume covers his career only from the time a few seasons ago when ABC-TV cancelled his Saturday night show and he was forced to travel the syndicate route—with the help of his manager Sam Lutz—to even more success.

The jewel of the fall literature bazaar, however, might be David Mead's November issue of *Oscar Thompson's "The International Cyclopaedia Of Music And Musicians"* edited by Bruce Bollie. It will carry a \$2.95 price tag and fit most any coffee table.

The sudden, bountiful cornucopia of literary riches is not confined to pop music and its makers. An equal number of classical titles is being rushed to market.

But that, as they say, is another story.

Zaire Festival Pulls 60,000 On Final Night; Many Free

KINSHASA, Zaire—More than 60,000 were on hand Monday (23) to cheer outstanding Black American and African artists at the final night of the '74 Zaire Music Festival.

Officials opened the gates and admitted thousands without charge for the concluding night of the three-concert festival.

Eta James, the Spinners, Sister Sledge, the Fania All-Stars, Manu Dibango and others were featured in the international event which was promoted by Don King and Lloyd Price.

"The prime concept was to bring Africa and America closer," says

Camden LP Moving

LOS ANGELES—The RCA Camden LP, "A John Denver Songbook," has sold more than 50,000 copies according to Topper Schroeder, manager of national album sales. It is newly recorded by the Living Quaterns Plus Country Strings and features nine of Denver's best selling titles. Album was produced by Ebel Gabriel.

We also get fine portraits of Rolling Stone Records president, Marshall Chess, light man to prince Chap Menck, saxophonist Bobby Keys, Jim Price and Nicky Hopkins, tour chief Peter Rudge, publicist Gary Steinberg and the various roadies, gofers and hangers-on who comprise the S.T.P.

While the usual zany goes on, the five Stones come across as remarkably tolerant, talented and strong people, surviving the tour by working hard, delegating responsibility and generally knowing their limitations while some of the other fall.

Written in a loose chronological order, Greenfield does not devote equal time to each stop. Rather, he chooses the interesting, the major happenings and the sometimes bizarre to highlight.

Thus we are given details on the arrest of Jagger and Richard in Rhode Island while they are supposed to be on stage in Boston and the combined efforts of the S.T.P. and Boston mayor Kevin White to get them freed; highlights of the good and bad performances and casual but often revealing conversations; the almost kangaroo court held after the beating (by a Stones' bodyguard) of a Kenilworth friend; and Richard's decision to leave the concert of society who decided to join the tour (hanging on Princess Lee Radzawski's door in the middle of the night and imploring the "old man" to join a party).

Amazing enough, as Greenfield shows us throughout the book, the S.T.P. mechanism does hold up despite the frantic pace and the rock and roll craziness. And it holds up through the skill of those running it and the talent of the band belauding it. Greenfield lures the reader into each episode of the book in a novelistic way, having the material in a free and easy style and always remaining interesting.

There have been a lot of rock books written in recent years and this is certainly among the best. Greenfield handles a potentially sensationalist subject with taste, skill and a sense of personal involvement. This is not only interesting for the fan, it is a piece of education for anyone in the music business.

BOB KIRSCH

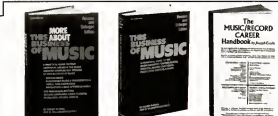
Shadebrook In Debut of Label

LOS ANGELES—Shadebrook Records shipped its first singles last week. One was country—Bobby Abbrington with "Dream Spinner." The other was soul—Prince Cut with "Hey, Pearl."

To date, president Joe Samon has lined up nine independent distributors for the label and is in discussion with several others. Singles by Hatfield McCoy and a group called Shadrock will be out within the next three weeks.

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Magnavox Shipping New Line

By RADCLIFFE JDE

NEW YORK—The Magnavox Co. has begun shipping the first units in its new MX high-end hi-fi line of audio sound products, unveiled last May at the firm's Ft. Wayne, Ind., plant (Billboard, June 1).

The units, two stereo receivers, a turntable and speaker systems, are being delivered to specialty selected Magnavox and other hi-fi equipment dealers around the country. Two 4-channel systems, also in the MX line, are scheduled for delivery early in 1975.

One at Magnavox would speculate on the chances of the line's success in the face of current moves by N.Y. firms to takeover the Magnavox holdings (Billboard, Sept. 14, 21).

However, Philips is aggressively pushing its own line of high end, audio products on the U.S. market, under the Philips MFB name, designed to proliferate the concept of the firm's new "Motional Feedback" speaker systems (Billboard, Sept. 28).

So far, Philips has assured Magnavox that in the event of a takeover, no radical changes will be made within Magnavox for at least two years. What happens at the end of two years is anyone's guess.

It would take Magnavox at least two years to popularize the MX brand name, by that time Philips

(Continued on page 28)

IN GEORGIA OCT. 18 Maxell Bares Mart Plans

By STEPHEN TRAIMAN

MOONACHEIE, N.J.—Maxell Corp. of America will start to implement its new market-broadening merchandising concepts for blank tape and accessories at the first semi-annual meeting of its new representative advisory council, Oct. 18-20 at the Savannah, (Ga.), Inn & Country Club.

Organized at the summer Con-

sumer Electronics Show in Chicago to help develop Maxell's awareness of the needs of the marketplace, the rep group includes five key firms who its turo are responsible for getting feedback from other reps in their areas, explains Gene LaRine, audio products national sales manager.

Expected at the meeting are Bill

Menzies, Wm. Menzies & Assoc., Kansas City, Mo.; Dick Beets and Gary Eisenstein, B&B Electronics, Denver; Dick Knebler, Southwest Representatives, LaJolla, Tex.; Ben Van de Kake, Eltop Sales Co., Atlanta, and Mill Otten and Dick Tyding, The A Group (including a B&T Sales, King of Prussia, Pa.).

LaRine believes the manufacturers, rep and dealer have to be totally honest with each other to do the best job, and that the council will help Maxell zero in on the market—particularly the audio dealer with whom the firm does 80 percent of its business.

As a result, the agenda for the meeting will focus on promoting how to sell better—after feedback from the reps on problems, competition and their own ideas.

LaRine and other Maxell officials (Continued on page 28)

New Videotape Spec Sheet Issued by Irish Magnetic

NEW YORK—Irish Magnetic Tape has released a new specification sheet for its back-coated videotape line. President Sol Zignman says the new specs were designed for quick reference by distributors and dealers.

The new literature lists reel size, length, playing time and tape by tape size. The spec also describes the back-coating of the tape as being conducted to eliminate the static charges generated through normal use, Zignman adds. "The surface of Irish videotape is specially processed to make it smooth, thereby reducing dust, headwear and breakage, and increasing tape life."

Irish has also introduced a new audio line of professional-quality 8-track cartridges in playing lengths of 42 and 84 minutes. Zignman says that the new cartridges utilize a rubber pinch roller instead of plastic, for smoother operation. The units are

packaged in two-color, dust-proof boxes and list for \$2.50 (BT-42) and \$3 (BT-84).

The firm is giving away one BT-84 cartridge with every two 84-minute cartridges purchased, as part of an introductory offer for dealers.

F Stations Using Dolby on the Rise

NEW YORK—The number of FM radio stations using the Dolby B-type (25 microsecond) noise reductions systems in their transmission will not hit the 100 mark until year-end, says Morley Kahn, vice president and U.S. operations manager for Dolby Labs.

In clarifying an earlier story (Billboard, Sept. 21), Kahn notes that more than two dozen stations, most of them major outlets, are using the system or have ordered the needed new Dolby equipment.

First official presentation of the system will be at the Oct. 10-12 National Assn. of FM Broadcasters convention in New Orleans, and Kahn expects orders to increase appreciably after the demonstration.

Since Dolby Labs get the green light from the FCC for use of the 25-microsecond system, Kahn has been devoting more time to the 15 licenses

of existing Dolby equipment that had to incorporate both the 25- and 75-microsecond transmission capability. New drawings of schematics are in the works for all licenses.

FM monophasic use on the air with Dolby B equipment, full time noted, include WQXR and WRFM, New York; KFKF, Los Angeles; W100 and WFMJ (part-time), Chicago; KTLX, Dallas; WMAJ, Washington; KPBI, Denver; WCOL, Columbus; WVOU, Dayton; WAEZ, Akron; WNDE, New Orleans; WDCB, Portland, Me.; and WVOU, Tusculum, Ala.

Equipment is on order for WNEW, New York; WGSN, Washington; KSL, Salt Lake City; WKNO, Memphis; WHNE, Detroit; plus outlets in Toledo and Pittsburgh: Dingo; Radio and Wiles-Barre, Pa.; and Rochester, Minn.

'Industry Day' APAA Focus On Economy

CHICAGO—A film describing the state of the automotive aftermarket industry, and a crash course on the economic picture today, highlight the first Industry Day held in conjunction with the Automotive Parts & Accessories Association Show, Oct. 29-31, at McCormick Place.

A film, "Here Comes Tomorrow," made specifically for the Monday, Oct. 28, Industry Day, describes the state of the industry from past, present and future perspectives.

Keynote speaker for the afternoon seminar and workshop is E. James Hugland, president, K. Mart Enterprises. Seminar speaker is Prof. Clanton Warrne, professor of economics at Cleveland State University, who will relate the economy directly to the aftermarket.

Seminars for both buyers and management, to run concurrently, will be held for Wednesday (Oct. 30) and Thursday (Oct. 31).

The first buyers' seminar, entitled "Merchandising Trends due to Energy Crisis and Marketing Changes," will be moderated by Stewart Belfin, Crown Auto Stores, with panelists Malcolm S. Ackerson, Quaker Oil Co.; Abe Brand, D TASC; Ron Weinstein, Schuck's; and Merv York, Crown Auto Stores.

At the same time, the management seminar, entitled, "Freight: Expediting Handling and Controlling Changes," will be moderated by Eugene J. Kalish & Sons, with panelists T.J. Kulkowski, Wells Mfg. Corp.; and Myron L. Atlas, Frank M. Cushman Assoc.

On Thursday, the buyers' seminar is "The Do-It-Yourself Market and What Retailers Should Do To Promote It." Moderator is Bud Kahn, Guaranteo Auto Stores, with panelists Ron, Top Value Auto Stores; Morle Kamenstein, Grand Auto Stores; Alan Kollar, And Stores; and

(Continued on page 28)

ELECTRONICS FIRMS WED

Major Trade Merger Seen At Florida AEM Conclave

By ANNE DUSTON

CHICAGO—The merger of the Assoc. of Electronic Manufacturers (AEM) into the Distributed Products division of the Electronic Industries Assn. (EIA) is expected to be finalized at the AEM convention, Nov. 15-16 at the Doral Country Club, Miami.

According to Laurence Kaufman, vice president, Market Communication Associates, the public relations arm of AEM, the merger will eliminate considerable duplication of effort and cost, provide additional and more valuable services to members, create a larger, stronger and more cohesive trade group.

Representatives of a number of manufacturers involved in electronic distribution, and attract additional members to the combined association.

Final action by the EIA membership on the proposed merger is expected at their 50th annual convention, Oct. 21-24 at the Beverly Hilton Hotel in Los Angeles. Both AEM Executive and AEM Central have approved the merger, which would become effective next Jan. 1.

Keynote for the AEM convention is to be Bud Mowery, RCA, pronouncing "Where We've Been in Electronic Distribution and Where We're Going." The first day sessions will be devoted to discussions on national, regional, local and limited distribution styles.

Speakers for national distribution are Jim McGowan, president, Kienhoff Electronics, Los Angeles, Calif.; and Tim Cronin, president, Cams Electronics, Nevada. Regional distribution speakers are

Preston "Pete" Heller, president, Pioneer Standard, Cleveland, and Jack O'ary, president, Arrow Electronics, Framingham, N.Y.

Presenting the case for local distribution will be Alfred Cowles, Jr., president, Bluff City Distributing Co., Memphis; and Earl Naylor, president, Electronic Supply, Riverside, Calif. Limited line distribution will be described by Joel Ginsky, general manager, GAC, Hauppauge, N.Y., and by Robert Howard Saltzman, Alpha Wire, Los Angeles, Calif.

Manufacturer-sales rep relationship problems and their solutions will be dealt with by Gene Foster, Mel Foster Co., Minneapolis; and Bud Mouthoff, Mouthoff Bros., Oakland, Calif., in the opening session of the second day.

The following session, "What's Involvement in Distributing Internationally," with speakers Oron Taub, export management consultant, Harmon-Kardon, will cover the methods of locating overseas representation and distribution, credit ratings and terms of sale, financial exchange rates, and the impact of the world energy crisis.

Speakers will share their most profitable ideas in the final seminar, with participants Glen Roca, Soler, R. W. Woodbury, Sprague, Howard Saltzman, Alpha Wire, LeRoy Gray, Arc; Roy Venzner, Vaco, Herb Bowden, Secon; Ed Koson, Amphiphot; Sol Beyer, Allen-Bradley; Ray Taylor, Ciarrota; and Art Kelly, Ampex.

Tape Duplicator

Seen at Knowledge Industry Publications' Video Exposition, Oct. 1-3, New York's Madison Square Garden was 3M's high speed videocassette contact printer which duplicates U-Matic videocassettes, including video, audio and control signals, at more than ten times the original recording speed.

Also shown was the six part series on videotape production, "Sight and Sound of Video Production," offer-

ing the educational and industrial markets a basic course in creating programs at minimum cost. The six part series of 20 minute videocassettes are offered as a premium with the sale of duplicator, ranging from a sliding scale of \$50 to \$250 of tape, to no charge for an annual sales volume of \$4,500.

3M also introduced the Promat Letter Compositor, a dry type top unit that composes large, ready-to-

use letters and numerals for videotape and slide titles, overhead transparencies, posters, cue cards, display art, etc., in a choice of type styles and sizes.

BASF, Bedford, Mass., is conducting a videotape program from aerial photos and tape manufacturers for its new quarter-inch Unisette cassette (Billboard, Sept. 21). Initially, the marketing thrust for the Unisette will be among manufacturers of automated broadcast systems, and music programs for airlines.

Newly formed Midwest chapter of Videotape Production Assn. holds its second meeting Tuesday (B) at River & Associates, 625 N. Michigan Ave., Chicago. Officers include Dave Herman, president; Joe Tanaka, vice president; Bob Barnes, membership chairman; and Tom Bruch, public relations chairman.

Attending the initial Sept. 19 meeting were representatives of 12 Chicago-based character marking firms including Northwest Telecommunications, CFI, TFC, Televiews, Glen Warren Productions, Ediel Productions, IDC Services, 3M, B. K. Insular, Transcom, Memorex and Ampex.



GOING UP—Steel supports are raised at Shape Symmetry & Son, Inc.'s new production facilities at Bedford, Mass., Industrial Park, tripling capacity and adding 20 jobs for area.

Harvey Sound Chain Seminars Woo Trade

NEW YORK—The Harvey Sound chain of audio in conjunction with a number of its leading suppliers, in a move designed to educate the consumer in all aspects of audio, runs purchase through care and maintenance.

The seminar, planned as a follow-up to the New York Hi Fi Show which just completed its Oct. 3-6 run at the Stadler Hilton hotel here, are being conducted at all seven Harvey Sound shops in Manhattan, Woodbury, N.Y., Westchester, and New York.

They will cover such areas as record and tape care, cassette recordings, i.e. can Dolby-processed rerecorded cassettes sound as good

as disks, a tape recorder clinic, extruder and stylus clinics, and a special seminar of noise reduction systems conducted by Burman Labs, most recent contributor to the consumer noise reduction systems sales.

Speakers will represent such participating manufacturers as Advent, Bose, Electronic, Eps Marketing, Generalium, Labby, McIntosh, Labs, Stanton, Burman, Elipsa and JBL Sound.

To support the program, Harvey is offering a car stereo sales at its Wayne, N.J. store, a Columbus Day equipment sale at all its shops, free records at the JBL and Bose semi-

(Continued on page 28)

Philly ERA Rep Plant Expos

By MAURIE ORODENER

PHILADELPHIA—The Mid Lantic Chapter of the Electronic Representatives Assn. (ERA) will make a easy for area audio manufacturers and merchandising companies to see up to 150 component lines of 30 member reps at a single showing.

In addition, they won't even have to leave their plants as ERA will stage a series of mini-shows and bring the lines to the plants, representing a new merchandising approach for reps.

Participation for each show is limited to 30 rep firms, each of which can display no more than five lines using two persons at the firm's table. No factory personnel will be involved in the displays.

To be launched Oct. 29 at the Burroughs plant in nearby Downsington, the project is directed by John White, Mid Lantic Chapter vice president for component. A second mini-show will be held next February at the Philco plant in suburban Willow Grove.

Plans call for at least two more shows next spring, according to Will Hail of S.K. Macdonald, Inc., arrangements committee chairman. He emphasizes the displays will be "highly professional and dignified, with no ballyhoo that generally characterizes trade shows."

Each mini-show will run from three to five hours, with company executives, department managers and purchasing agents making up much of the audience. Each firm will have a 3 by 5-foot table with a cover carrying the firm's name. Each table will be pocket-size souvenirs with the company logo, and Hail emphasizes the shows will include many competitive lines.

Amilon's Cassette Transport

NEW YORK—The Amilon Corp. has introduced an updated, high performance, electrically operated audio cassette transport, utilizing a single-reel motor design. This is claimed to eliminate uncontrollable hiss as well as motor bearing friction which results in stalling and slippage at the capstan.

Leonard Rosenblatt, president of Amilon, adds that the model A9 unit has full-size breaking, and is overall functionally superior to three-motor mechanisms for cassette applications.

Other features on the A9 include optional precision-machined head mount, end-of-tape sensors, single or dual direction play/record, a self-aligning pinch roller which reportedly reduces tape skew and edge wear, and independent action heads which can remain in contact with the tape in fast modes for search, or be removed to increase head life.

Rosenblatt also notes that the A9 is equipped with a synchronous capstan motor for vertical or horizontal operation. He also claims that the modular construction allows for the addition or deletion of many options.

Unit price to OEM buyers on the A9 is \$480 in quantities of 1,000 depending on options, and samples are available.

Dealers Benefit by Onkyo's Philly Show

PHILADELPHIA—Ten metro area Onkyo dealers will share the fruits of an Oct. 18-20 hi fi show for consumers at the Stratton Park Sheraton Hotel here. According to Charles Ray, national marketing manager, Onkyo division of Mitsubishi International, purpose of the show is "to introduce people but so much to Onkyo products per se but to audio, demonstrating what good quality hi fi sound should be, and what goes into making it."

To help in this goal, the expo will offer a slide show on hi fi research, design and production; an audio clinic with Onkyo factory technicians; a "Golden Ear" listening test contest, with equipment prizes and live remote radio broadcasts; April Lund, Penthouse "Pet of the Year," will be official bones.

Onkyo is spending about \$50,000 on the event, Ray says, a solid investment based on the success of a similar Boston show in March that drew about 3,200 audiophiles. This figure includes promotional schedule in local and campus newspapers and radio, plus possible TV piggy-back support from the Audio World chain.

Running from 5-10 p.m. Friday (18), 1-9 p.m. Saturday and noon-6 p.m. Sunday, the show is free, but tickets must be picked up at dealers or local news stores in the area. Equipment featured will include new units introduced at the summer Consumer Electronics Show in Chicago—two speaker systems and model 560 stereo receiver—plus Onkyo's well-regarded TS-500 4-channel receiver with automatic capability to switch from SQ-SX matrix to CD-4 with disks staged in any configuration.

A special dealer/press breakfast is

set for Sunday from 9-11, Ray notes. "We'll show them what it takes to sell hi fi, and the technical tools involved from Onkyo to help them do the job."

While so other consumer-oriented shows are definitely scheduled at this time, there will be additional events announced after the first of the year, Ray says. "We're convinced that we have developed an important marketing support tool that actively generates equipment sales."

Sansui Markets Receiver With QS, SQ Feature

NEW YORK—Sansui Electronics Corp. has begun marketing its QRX-7001 stereo receiver with built-in IC varactor tuning for activating both QS and SQ decoders and, according to Sansui engineers, achieving as much as 20 db separation.

The unit, according to Bernie Bernstein, Sansui's vice president, sales, is the first 4-channel system in the Sansui family of receivers to use the most advanced front/back, left/right independent control logic for ideal 4-channel sound field separation.

The Sansui QRX-7001 also incorporates a QS synthesizer capable of separating 30 db separation, and designed to boost conventional stereo records with what Bernstein calls, "musical presence." An additional feature of the system is a built-in CD-4 demodulator. The QRX-7001 retails for \$879.95.

OCTOBER 12, 1978 BILLBOARD

ALTEC INNOVATION Finance Plan Bows

NEW YORK—Altec Sound Products Division has launched an inventory financing plan that will allow its dealers to release capital for day-to-day operations that would otherwise be required to carry inventory 1-2 days.

Mel Graham, Altec's division credit manager, outlined the plan which is being operated in conjunction with CAC Private Brands, a national credit organization. He calls it the first program of its kind in the hi-fi industry, and says it is available to all franchised hi-fi dealers to meet their inventory needs for Altec products.

Graham explains that under the program Altec products may be floor planned following a prede-

termined schedule, and the dealer may finance any additional shipments, after the initial order has been processed, up to the credit line established for the dealer.

The dealer is required to pay for the financed products only when he sells them. Graham feels that the "pay-as-you-use" program can be advantageous for Altec dealers with limited capital, or dealer who would rather not invest large sums in maintaining a complete supply of products.

In other news from Altec, the company, in a recent move to promote its audio products in the youth market, sponsored a special 4-channel demonstration at Long Beach's Nu-Pike amusement park in California, using 16 Altec Valencia model 84601 speakers, and eight Altec model 9477B power amplifiers.

The demonstration was the main attraction of a special evening of entertainment at the park, sponsored by University Stereo, an Altec dealer. KNAC-FM, and Altec.

According to Irwin Zucker, Altec's hi-fi product manager and coordinator of the event, demonstrations like the one held at the park are among the most effective ways to prove the performance capabilities of Altec's products to a vast number of consumers.

As part of the promotion, Altec, in conjunction with A&M Records also gave away 500 albums featuring such artists as Paul Williams, Rita Connely, Quincy Jones and Sandy Denny.

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No. 370 FULL-FOAM SHIELD
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No. 519 FLAT-FOAM SHIELD
No. 302 CASSETTE PING
No. 720 FLANGED ROLLERS
No. 726 CASSETTE WINCH
No. 620 CASSETTE

SPECIAL DESIGNS ON REQUEST

RepRap

Jensen Sound Laboratories recently presented awards for highest sales show goods to G & C Associates, Minneapolis, for the mobile

speaker line, and to E. N. Severn & Associates, Chicago, for the hi-fi speaker system line. Accepting the award from Jensen president

Jerry Kaler for G & C were reps Jan Berchard, Jack Beck and Ben Devenney.

Dave Larson and Ed Severn accepted the award for the E. N. Severn firm at the recent national sales representatives meeting in Chicago.

Newly appointed as reps for the Jensen line are Sal Ross, Sales for Area, N. Minn. Rep. area, divisions of Truitt, from Ross's office at 1140 W. Heather Lane, Phoenix, Ariz., and George Macdonald, 10600 Lakeside, El Paso, Tex., and Marshall Sales Co., Culver City, Calif., 10455 W. Jefferson Blvd., Culver City, Calif., for its Calif.

New rep appointments have been announced by FIDELITY: Sava, Inc., 22525 Woodward Ave., Fremont, Mich. 48031 (313) 847-4771.

AUDIO DYNAMICS: Carman-Way & Associates, Jefferson City, Mo., for the Midwest, and Schuk & Associates, Sackville, Ill., for the west-coast.

IRISH TAPE: SNOB, 1821 University Ave., St. Paul, Minn. 55104, for N.D., S.D., Minn. and Wis. Gene Karsung and Carl Bauer are the principals.

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So. Koreans Welcome Seoul Participation

NEW YORK—Emphasizing its growing importance as a major home electronics exporter to the U.S. market, South Korea is making a determined push for more American participation in the fifth Korea Electronics Show, Nov. 26-29, at St. Paul's First Interstate Center.

According to Ki Kyeon Hak, director of the Korea Electronics Industry Information Office here, last year's show had 39 foreigners and 11 U.S. exhibitors, including Motorola, Fairchild Camera and General Time.

More than 11,500 visitors from 25 countries attended, with 153 from the U.S. Among the American delegation were presidents of major home electronics firms: Bill Hellock, Fisher Radio; Charles

Harwood, Signetics, and A.E. Simmonds, Morse Electronics.

Indicative of its interest in the prime American market, South Korea was at the summer Consumer Electronics Show in Chicago for the second year. Some 19 companies and consumer electronics manufacturers were represented in a determined push for more U.S. business that in 1973 was up to \$186 million in exports.

According to Shee Choon Yoo, the Korea Trade Center's deputy director, more than 55 percent of all Korean electronics exports go to the U.S. He predicts the figure will be up 50 to 100 percent this year, and that Korea will take the runner-up exporter spot from Taiwan within five years.

Maxell Bares Mart Plans

Continued from page 18.
will outline some of the new ideas, including upping the successful consumer tape clinics to another level. Maxell is sending its own "designers" into stores to help merchandise the various lines, including a specialist to coordinate ideas for repeat sales.

"Most dealers never think about

'Industry Day'

Continued from page 18.

Dan Coleman, Popular Mechanics. The Thursday marketing seminar is "Security: Internal and External Control," with moderator Sam LeFeb, Automotive Wholesalers Inc. and panelist James E. VanElla, James E. VanElla & Assoc.

The Thursday night banquet will be at the new downtown Chicago Hyatt Regency, and will star Victor Borge and his "Comedy in Music" show, and the Los Browses Orchestra.

merchandising blank tape," LaBrie notes, "yet their customers saved \$300 to \$1,000 in components and never came back—unless the accessories are pushed. That's why we're looking for a longer time in the accessory end."

Ted Orawa, Maxell marketing manager, is looking into the entire audio/visual area, defining the what, how and where for the firm in both audio and videorecording. LaBrie says.

He reports the firm already is testing the 3-inch U-Matic videorecorders and 1/2-inch EIAJ video-cassettes; they'll be marketing in the U.S. next year (Billboard, Oct. 5).

"Maxell will be a fact of life in the U.S.," LaBrie emphasizes, citing the over \$1 million in orders written at the summer CES in just two offices. "We'll have five next June," he says, "for our expanded audio and video lines."

Sound Chain Woos Trade

Continued from page 27.
free cassette deck heads at the tape recorder clinic.

The month-long program was conceived by Ralph Blum, vice president, marketing, Harvey Sound, and is being used as a pilot for similar projects in the future.

Blum's idea was inspired by New York's Mayor Abraham Beame's recent declaration of October as "Sauce To High Fidelity Month," as a salute to the "N.Y. 74 Hi Fi Show" just ended.

This biennial show, sponsored by the Institute of High Fidelity, attracted more than 60 hi-fi equipment manufacturers who exhibited over 2,000 high fidelity components.

So successful was the event that the IHF is taking it on tour across the country where it will be repeated in airports, shopping centers and other high traffic areas.

Magnavox Ships

Continued from page 18.
will have its own line of two and 4-channel receivers on the market (it is already selling preamps, tuners, tuners and speakers), and a conflict would be inevitable.

Philips announced a final extension of its tender offer for Magnavox shares at \$9 until 10 a.m. Oct. 8, reporting that as of Sept. 30 approximately 83 percent of outstanding shares had been tendered.

Motorola Defense Action

CHICAGO—At a meeting of security analysts here, chairman and board Robert W. Galvin, Motorola, Inc., commented on the recent Zenith Radio Corp. suit charging Motorola and 20 Japanese firms with antitrust and anticompetitive violations.

"Most of it seems to relate to marketing by Japanese consumer electronics manufacturers in the U.S. The complaint charges violations of various U.S. antitrust and anti-dumping laws. It also challenges the sale of Motorola's television receiver assets to Matsushita. The Department of Justice thoroughly scrutinized this transaction before it was consummated. At that time, it con-

sidered and apparently rejected Zenith's charges. Motorola has acted properly throughout, and is confident that its defense will be successful."

"Also, Motorola has some very limited resources to devote to litigation damages arising out of this transaction. This responsibility is limited and circumscribed by complex provisions in the purchase contract. Our judgment is that dollar exposure is remote."

Galvin also noted that despite declining automobile sales, Matsushita expects sales for its automotive products division to increase by more than 7 percent.

House OKs Warranty Bill

Continued from page 3

granted in a rider to the Alaska Pipeline Bill last year. Both House and Senate bills would broaden the commission's jurisdiction by extending the narrow application of "in" commerce to matters "in or affecting" commerce.

In general, both Senate and House bills provide that if a manufacturer chooses to offer a written warranty, he can claim a "full warranty" only if he meets federal standards set up in legislation. Duration of the warranty would be up to the supplier.

In addition to clear disclosure of terms to consumers, the minimum requirements for full warranty include repair of malfunctioning or defective items within a reasonable time and without charge.

If the product is still not satisfactory after a "reasonable number" of attempts to remedy defects, the warrantor must refund the money or replace the item without charge. These provisions apply only to items costing more than \$5 retail.

Any written warranty that does not meet the new standards (and the rules the FTC will provide to implement them) must be labeled "limited warranty." But some products (like hi-fi assemblies) can carry full warranty on some parts and limited on others.

Class actions can be brought by consumers if each claim is for more than \$25, and the total claim exceeds \$50,000 and the number of plaintiffs exceeds 100.

In case of dispute, the consumer must take his case first to whatever informal settlement procedures the supplier provides (procedures subject to FTC review). These must be outlined in the warranty. If no satisfactory settlement is reached, the consumer can then bring suit in court to recover damages and court costs.

The supplier who provides an "express warranty" may not put limitations on the duration of the "implied warranty" which is a warranty of fitness and saleability implicit in trade practice laws.

The House bill does not contain the Senate's controversial permission for the FTC—once it had passed a cease and desist order—to go to court for refunds or counter advertisement.

30 Million Tapes

Continued from page 3

where the potential existed for the production of 250,000 tapes every 24 hours.

The Ampex executive continued, "AMD's regional tape sales structure has a proven track record, and working with 150 distributors in all states, its total manufacturing and marketing ability is considered advantageous by record companies seeking tape sales revenues to support their disk sales."

Hausman also predicted that changes now taking place in the home entertainment industry indicate that there could be an eventual significant demand for prerecorded videotapes, and that Ampex was again looking at this entertainment medium as a possible source of financial revenue in the future.

Hausman assured that Ampex's experience in the mass production of audio tapes should give it a significant benefit in the large-scale preparation of recorded video programs. Ampex had a previous near-disastrous encounter with home video in the early 1970s when, due to financial woes and the slow development of the home video market, it was forced to abandon its hi-tech laser-video record and playback system.

lising for injuries to consumers caused by the violation.

Also, in both Senate and House bills, the FTC's investigations can cover individuals, partnerships and corporations, instead of the present limit to corporations only.

Int'l Marts For Cassette Units Eyed by 3M/W

ST. PAUL, Minn.—Audio/visual and home entertainment cassette tape recorders are being introduced by 3M/Wollensak to Canada, Great Britain, France, Germany, Italy, Costa Rica, El Salvador, Guatemala and Panama.

Models involved include the

Dolby model 8075 8-track deck designed for use with Scotch brand Classic tape, and Dolby model 4766 cassette recorder.

Audio/visual recorders for the European and Central America markets are the models 2520 AV, 2620 AV, audio-active models 2526 AV

and 2532 AV, visual-synch model 2551 AV, high-speed desktop cassette duplicator model 2770 AV, the LAB-10 communications center. The entire audio/visual line is being introduced for the first time in Canada.

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Proximity effect. It's that husky bass boost a singer gets working close to the mike. It's just one of the things our new 671 does better than other mikes. Make a comparison test. We think you'll find that the 671 provides greater gain before feedback than the mike you are using now—or any competitive mike. You'll also find that our sophisticated shock mounting assures superior rejection of handling noise. And it's got all the tough-as-nails ruggedness you jobs best.

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660 clamp-mounted - \$69.80, 661 stud-mounted - \$71.30, 671 - \$60.00 (suggested resale net - slightly higher in western states).

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Soul Sauce Ighner Is 'Working' On Himself

By LEROY ROBINSON
LOS ANGELES—There are many stories about how singers got started, get that initial, unpredictable break that sometimes catapults them to stardom. Beasid Ighner, featured vocal soloist on Quincy Jones' "Body Heat" album, has no special story to tell, just a gift for composing and singing.

Ighner has, like an unlikely name for a career in show business. And it might be because he would eventually have to change in order to make it in this business. However, his warm and charismatic vocal qualities on his own composition, "Everything Must Change," are indicative of a potential talent that might force the business to accept and get used to the unusual spelling and name of Beasid Ighner.

The appearance on Jones' chart-topping "Body Heat" album on A&M was a start but not the beginning for Ighner. The 29-year-old Houston singer-composer had previous cuttings as a singer. . . . "In 1972 I was featured soloist on an album by Lela Schaffin called 'Rock Requiem,' and about four years ago I toured with Dizzy Gillespie."

Ighner's singing took, for the most part, been confined to the background, supporting such well known names as Diana Ross, Neil Diamond and Harry Belafonte.

There were also some less heralded vocal gigs for Alton Munn, where Ighner is employed as a composer. Among them was a demo of "Everything Must Change" which was given to Quincy Jones.

Then, the unpredictable happened. "Quincy called me and said he loved my song and wanted to record it," explains Ighner. All of which might close this chapter as Ighner's career story if it were not for the memorable experience he provided singing his own song.

How did Quincy Jones decide he should sing it?

(Continued on page 33)

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Billboard Hot Soul Singles

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Available in 60, 90, 120, 150, 180, 210, 240, 270, 300, 330, 360, 390, 420, 450, 480, 510, 540, 570, 600, 630, 660, 690, 720, 750, 780, 810, 840, 870, 900, 930, 960, 990, 1020, 1050, 1080, 1110, 1140, 1170, 1200, 1230, 1260, 1290, 1320, 1350, 1380, 1410, 1440, 1470, 1500, 1530, 1560, 1590, 1620, 1650, 1680, 1710, 1740, 1770, 1800, 1830, 1860, 1890, 1920, 1950, 1980, 2010, 2040, 2070, 2100, 2130, 2160, 2190, 2220, 2250, 2280, 2310, 2340, 2370, 2400, 2430, 2460, 2490, 2520, 2550, 2580, 2610, 2640, 2670, 2700, 2730, 2760, 2790, 2820, 2850, 2880, 2910, 2940, 2970, 3000, 3030, 3060, 3090, 3120, 3150, 3180, 3210, 3240, 3270, 3300, 3330, 3360, 3390, 3420, 3450, 3480, 3510, 3540, 3570, 3600, 3630, 3660, 3690, 3720, 3750, 3780, 3810, 3840, 3870, 3900, 3930, 3960, 3990, 4020, 4050, 4080, 4110, 4140, 4170, 4200, 4230, 4260, 4290, 4320, 4350, 4380, 4410, 4440, 4470, 4500, 4530, 4560, 4590, 4620, 4650, 4680, 4710, 4740, 4770, 4800, 4830, 4860, 4890, 4920, 4950, 4980, 5010, 5040, 5070, 5100, 5130, 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WILL SHAKESPEARE was who I was first prominently posed the question of what's in a name. In the case of *Mickie Most*, the answer is a whole lot. At this time in the international world of music and show business, his name connotes one of the most successful individualists in action, with a glittering array of stars found, stars developed and stars established; a thriving record label called *Rak* with its own identity and constant hit aura in every major territory of the free world; a healthy and expanding parallel operation in the shape of *Rak Publishing*, and a reputation for spotting a hit second to none.

With a real surname of *Hayes*, *Most* was a tough pseudonym to pick and live up to, for all its alliterative compatibility with *Mickie*. In music business vernacular, if something's the most, it means just that — the best, unbearable and unsurpassable. But its owner has justified his choice and continues to justify it in his own quiet, practical, unpretentious but very sure and definite way.

Most was born in the British Army garrison town of *Aldershot* in *Hampshire*, one of a family of four completed by a sister and two brothers. One of the latter, *Dave*, is a director of *Rak Publishing*, and an award-winning promotion ace on the UK music scene.

"I was quite sure I wanted to be in the music business long before I left school at the age of 15," *Mickie Most* recalled. "I hadn't studied music in any way up till then but I learned how to play an instrument. All my musical education at that time had been acquired by listening to AFN."

The dominant youth element now characterising the music business was non-existent when *Most* left school in the mid-fifties, and he was unable to find a job within the area of his choice.

"The only way to get into the entertainment industry in those days, it seemed, was to be born into it," he remarked dryly. "So I decided I had to learn to play an instrument, the guitar. I spent most of my first six months leaving school trailing on a London Underground railway, where I could practise all day long. There is a line called the *Circle Line* which goes round and round along a circular route, and that was the best place to rehearse."

Most remembers that one of the influencing factors prompting him to seek a music business career was *Bill Haley's "Rock Around The Clock"* featured in the film called "*Blackboard Jungle*." When he was sufficiently proficient on guitar, *Most* obtained some jobs in skiffle groups playing the coffee bar circuit, and then formed a credible act with a school friend, calling themselves the *Most Brothers* and working professionally for two years.

Then, in the summer of 1958, *Most* met a charming young lady named *Kristine*, who was on vacation in London from South Africa, and followed her to Johannesburg at the end of the year to marry her. That was the beginning of a four-year stay in South Africa which set him on the road to his present prominence, firstly as a hit parade record star and then as a disc producer.

"I made quite a few hits in South Africa, and had the opportunity to tour from Cape Town to Cairo at a time when Africa was much more settled politically than it is now. It gave me a lot of experience and the chance to see Africa in its primitive state."

"Musically it was difficult to learn anything new because we were so cut off from where rock 'n' roll music was happening — in the United States. I formed a group in South Africa with local guys whom I taught to play with the exception of the drummer, who was an English guy in the Merchant Navy who jumped ship. I was fortunate in having 11 hit records — all No. 1's — while I was there. It was mostly because there wasn't anybody else, I think, and not because we were so good."

Most achieved his hits with songs he knew from England and America, and the first ideas of producing records began germinating in his brain as he produced the conclusion that 90 per cent of a hit record is the song, a concept which was repeated today.

"The songs with which we made our hits in South Africa were all good songs, and that's where I think my first production thoughts came together. If a song doesn't happen in the first 20 seconds, then it's never going to happen to me, and I think the public is the same. You've got to trap their interest during that first 20 seconds when they hear the disc on the radio if you want them to go out and buy it. I rely on my reactions during those 20 seconds as far as making my mind up is concerned. I have sometimes gone along with something after a second hearing, but none of those became hits, and the more you listen, the more confused you can become. You've got to go with your first instincts."

Most returned to Britain with his wife shortly before the dawn of the Beatle era which took that foursome and British pop music generally to the top of the pop chart almost overnight. *Most* went to Liverpool and other British cities on his return, seeking groups to record and also singing himself on radio and TV and promoting one-night stands.

"But I really came back to produce records and not to sing," he continued. "It took me 18 months to find the group. I was on tour with the *Everly Brothers* and *Little*



MICKIE MOST

Richard, and while we were in Newcastle someone suggested I should go along to the Club A-Go-Go and see the group playing there. I went along, and it made the trip back from South Africa all worthwhile because they were really fantastic. They were the *Animals*, and they were doing "*House Of The Rising Sun*" as I walked into the club."

Most followed his instant reaction instinct, and made arrangements with the group's manager to bring them down to London. He recorded them on a number called "*Baby Let Me Take You Home*," and it made the Top 20. *Most* negotiated its release with *Derek Everett*, at that time a label manager at EMI who shared his faith in the *Animals* and also saw a lot of potential in the young producer singing their praises, and that deal began *Most's* long and fruitful association with EMI.

A month after the release of that initial single, he managed to get the *Animals* into a London studio again for three hours while they were travelling from Liverpool to Southampton, where they were due to appear with *Chuck Berry*. During the course of the three hours, he recorded their first album and their second single, the huge-selling "*House Of The Rising Sun*." *Most* decided to form his own production company on the strength of the *Animals's* success, and named it *Rak*.

"It was just a production company at that time, and didn't become an actual record label until 1970. I picked on *Rak* as a name because I'd always wanted to put racks into record stores as long as 10 years before that time. I just dropped the 'c' out of it."

Most produced a couple of singles with the *Nashville Teens* next, and then got involved with *Herman's Hermits* through a postcard sent to him showing them standing outside the Midland Hotel in Manchester. It was shortly after the assassination of President John F. Kennedy, and *Most* thought that *Herman*, alias *Peter Noone*, looked like a younger edition of the late President.

"I brought them down to London, and we went into the studio, but nothing really happened. That was because we were using their material, and they weren't writers. So I had to find material for them, and they went to No. 1 within two weeks with "*I'm Into Something Good*."

The success story of *Herman's Hermits* also substantiates another part of *Most's* credo with regard to the music business. He sees the latter as a dashboard, with each section of the board representing an area of the business where people will buy records.

"When you look at a group or an artist, you've got to say to yourself, 'Is there somebody else doing what they or he are doing?' If so, you have to wait for the other group or person to fall out of favour before you can fill that spot. When I found *Herman's Hermits*, it was just at the time that *Gerry and the Pacemakers* were beginning to fade, and the *Hermits* sort of replaced them."

"I suppose that they in turn have been replaced by the *Swiats*, who are really today's *Herman's Hermits*. If you look at the charts over the last 20 years, you will find a similar type of artist has made it over that period doing the same thing with the same image. Today you see groups like *Slade*, and you can say to yourself that was like *Joe Brown* in 1960 or thereabouts, same sort of working-class hero thing. It doesn't really change. You just have to decide what is going to be successful, and what the public will buy, and then find an act that fits into that."

Most had a somewhat uneven but bountiful business association with *Donovan*. Musically it worked, but personally they never seemed to get on to the same wavelength.

"My early meeting with him was a bit strange. *Donovan* was on a very flower thing, which was nice, but I didn't really understand too much about it. Our first meetings to see whether we could work together were rather weird, but we got on all right for a while. We worked very well together, and it was enjoyable, and yet we didn't fit. *Donovan* was and is a very good writer. His songs are the most important thing, so if you've got a writer who's writing the hit songs for you, it saves you a lot of work."

When he parted recording company with *Donovan*, *Most* decided he would like to try recording a corporate idea as opposed to an individual artist, and with the help of *John Cameron* and *Alexis Korner* he created the *CCS* band.

Illustration by Bob Schuchman

NICKIE

(your the)

MOST

*Congratulations on your success with Rak,
and thanks for your help with ours.*

Nicky Chinn & Mike Chapman

"That was something we didn't go out and find. We manufactured it. I first did some acts, and some find me. *Cosy Powell*, for instance, was with *Jeff Beck* when I was recording him, and he had done a lot of sessions for me over the years. So when I decided to make a drum record and a drum act, I used *Cosy* because he was very good and he looked right."

"I found *Mud* in the Revolution Club here, and I found *Suzi Quatro* in Detroit. On the other hand, a lot of the acts come to see us. *Arrows* walked in one day to play us some songs. I didn't like the songs, but I asked them to listen to one I already had and said if they liked it, I'd record them on it. That's how 'A Tough Too Much' happened."

Mear is philosophical about acts who enjoy success with him and then leave. There is no rancour and no recriminations as far as he is concerned.

"I don't know why artists should need other people in their careers, but they do. If they're not writers, they need writers; if they're not producers, they need producers, and if they can't promote themselves successfully, then they need promotion people."

"What we try to do is offer all that. We find their material, we make the records, we promote the records, we promote their image, and if our contract runs out with them and they decide to make arrangements with somebody else, then that's fair enough. Unfortunately a lot of them have fallen by the wayside after departing, and I think it's because they haven't kept the combination together, the combination of things that make success. I was upset when Lulu went — not because she decided to go — but because the first I knew about it was when I read it in the papers."

Mear is an internationalist in his activities, and never enters a studio with the idea of making a hit limited to the UK alone. He made a quick impact across the Atlantic.

"I was very fortunate in that area. The American side of our business came very early because the first records we ever made went to No. 1 in America. I think the main reason was that there was an English acceptance which doesn't happen so much today."

"It was at the time when the *Beatles* and the *Liverpool* sound were making it, and everybody in America wanted to buy English records, so it was easier. Today it's much more competitive, and much more difficult to make the American charts. What we've done is to concentrate more on Europe because it's closer and it's got a better record financial structure."

"The price of records in Europe is more expensive than in the States, so our royalties are therefore higher, and as production costs go up every day, we have to look for markets where we can get a bigger return. In the States there is such a massive return factor for the product that the stores buy on sale-or-return. You can sell a million in America, and find that you get 500,000 back which you don't get paid for, and the losses on that cancel out the 500,000 you did sell, so you might as well have never bothered. It's very difficult in America unless you get albums to sell. That's where the big money is."

Despite this concentration on markets on the European mainland, Mear produces all his discs in the English language only.

"We find that the public everywhere prefer the original English lyric to someone trying to sing it in their own language. Most of the records that are successful on the Continent are not because of the lyrics but because of the rhythmic sound, and language is not a barrier."

Mear values the assistance provided by EMI with its overseas links in marketing his Rak product. He acted as manager of the EMI A & R team for a while.

"The problem was that as soon as the EMI producers and A & R people became successful, they were leaving and becoming independent. EMI asked me if I would take the job of looking after their A & R staff, and I felt another problem was that you can't give people the ability to produce records. They either have it or they don't, but what you can do is give them more facilities. It seemed to me that using the EMI studios at Abbey Road in St. John's Wood was too expensive to experiment in, so I suggested they build a small studio at Manchester Square where the producers are based. They could each have it one day a week, and take in their new discoveries to see whether they could make a record."

He is happy and appreciative of his EMI connection, and cites this as the reason why the association has lasted so long.

"The thing I like about EMI is that all the people I have ever dealt with there are gentlemen, which is important. They are respectful and very much into what I'm doing, and this is good because in the record business there are a lot of people who are not so gentlemanly."

"The international success of Rak and EMI has really impressed me. We had a problem at one time where we weren't getting our music to as many people as we'd like, but now it's beginning to open up. Rak is now very important in Australia as well as Germany, Holland and

Belgium, and this is something EMI has really got on. I'm pleased about it because it's great for the artist to sell records internationally and get the opportunity to tour in the various countries."

Mear finds locating a good song material is far from easy. Rak Publishing has about 10 writers under contract. "There's a world shortage of good songwriters, and they are very difficult to find. They don't always know they are good songwriters because the first song you write is never any good. It takes years. You have to get all the rubbish out before you find the good ones, and you have to stick with writers for long periods of time to develop them into successful writers. Songs are the life-line of this business, and it seems a shame that major publishing companies don't spend the time with writers that they should, and have become accountants and money lenders instead of music business people."

He disclaims any particular influences in his record producing, saying that his roots lie in the earliest rock 'n' roll.

"I don't think any other producers influenced me because producers weren't known on those early rock 'n' roll records. They were just records, and you didn't say that was produced by so-and-so or played by so-and-so. It was just a great record, and it was the feel of the music that I liked. Rock 'n' roll doesn't charge much at all any more than human bodies do when the clothes are off."

"I want the world to need our records. The British record industry has now had 10 years of respect in the world after being just a joke. I want us to retain that respect by giving the world something it wants. I'm still learning how much I don't know with every record I make. You develop with each recording, you learn a little bit more."

"I imagine in 10 years' time there will be a lot of very good record people because the business now is reaching younger and younger ages. I understand that we sell a lot of our records to seven and eight-year-old children. In the past they would be buying nursery rhymes, but now they buy *Suzi Quatro* or the *Sweet* or something like that. This is really something else because in another 10 years they are going to have a lot of knowledge about the record business and music in general. That's when there will be an influx of good people, and that's the time when I shall quit."



CONGRATULATIONS

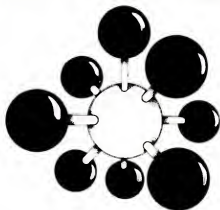
Here's wishing you continued
success for the next
25 years

MAM Agency Ltd.

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SUZI QUATRO, HOT CHOCOLATE, ARROWS

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*"We are proud of and grateful for our
ten year association."*

"EMI Belgium, 65 Rue De La Clinique, 1070 Brussels, Belgium."

RAK
MAUREEN REYNOLDS has been with *Rak Records* since she left school six years ago. She has the difficult position of being receptionist, as you all know a delicate position to hold in the music business. She is also of great assistance to everyone at *RAK*.



MAUREEN REYNOLDS
Receptionist/telephone

SONJA HARDIE is *Mickie Most's* secretary, and knowledgeable and competent in all aspects of the *Rak* operation, as befits the ideal secretary.

She was born in Australia, where she worked in the wholesale sector of *EMI's* organisation. She came to England nearly five years ago, first working as *Terry Walker's* secretary during his time as an *EMI* label manager. Then she moved to the accounts office of the *HMV* store in Oxford Street before joining *Rak* 18 months ago in response to an invitation from *Mickie Most*, whom she met during her *EMI* service.

She says she has no plans for returning home because "I enjoy my job too much."

BRENDA BOOKER looks after the *Rak Publishing* operation in terms of contracts, copyright matters and royalty percentages — "the somewhat tedious but essential jobs that are the backbone of the business," as *Russell Maddison* defined it.

Brenda served a long spell with *Carlin Music*, and formed a publishing company with singer-songwriter *Kenny Lynch* called *Specs Music* which she still runs.



BRENDA BOOKER
Contracts Manager



SONJA HARDIE
Secretary/P.A. to Mickie Most

Well Done Mickie

Stig Anderson

Sweden Music A.B.

You're Scandinavian Publisher

DAVE MOST is the brother of the **Rak** chief, and universally acknowledged and admired as one of the most effective and successful promotion men in the U.K. music business. It was typical that on each of the three visits to the **Rak** offices to prepare this supplement, he was out grafting.

He began his music industry career at **Carlin Music**, where he played a major role in establishing the **Tamla Motown** catalogue as a potent force in the U.K. market, and was also in on the ground floor of other success stories such as **Herb Alpert** and the **A & M** label and **ABC** **Dunhill** as well as breaking acts such as **Arrival** and **Amen Corner**. He is the acme of promotion men in that he knows virtually everybody who in turn knows and like him, and he is supported by boundless resources of dynamic energy and enthusiasm.

TERRY WALKER is responsible for general promotion at **Rak** outside the Radio 1 and Top Of The Pops T.V. areas, which are handled by **Dave Most**. He maintains regular contact with the top thousand record retailers in the U.K. as well as hundreds of discos, campus social secretaries, clubs, and local radio and T.V. stations throughout the country, and arranges European liaison for **Rak** acts travelling abroad in close co-operation with his wife, **Hilary Walker**, who is **EMI International's** artist promotion manager.

Walker came into the music business in 1968 after a varied career, which included trawler fishing in Icelandic waters and night club management in Spain. He joined **EMI** in 1968 as a sales representative, covering west and south-west London for a year before moving into the Manchester Square headquarters as a label manager working on the **Parlophone**, **Columbia**, **Regal Zonophone** catalogues and third party product, including **Rak** when it was initially formed.

He set up **EMI's** Special Promotion Department, a three-man team concentrating on universities, colleges, local radio and T.V. stations, clubs, discos and newspapers, and touring with **EMI** acts through the provinces to liaise personally with the contact list. **Walker** joined **Rak** in his present capacity just over two years ago.

RONNIE MADISON has known **Mickie Most** since the age of six — "the age of remembrance" — when they went to school together. A cost accountant by training, **Madison** has been a director of **Rak Records** for the past five years, and is the administrator of **Rak Publishing**. "I'm basically a link between **Mickie** and people in the non-music professions," he explained. "It was part of that marvelous nightmare in the Oxford Street office before we moved here to Charles Street. We were all in one modest-sized room then. **Mickie** was in one corner talking to the world by telephone, **Dave Most** was plugging and promoting like mad in another corner on his telephone, **Peter Gault** was booking the **Rak Management** acts by telephone in his corner, and I was trying to concentrate on the books in the middle of it all."

Rak Publishing has about 1,000 active copyrights under its belt now, and its associations with writers begin with songwriters of the year **Nicky Chinn** and **Mike Chapman** (the **Chinn Chapman**) **Errol Brown** and **Tony Wilson** (**Hot Chocolate**), **Steve Harley** (**Cockney Rebel**), **Alexis Korner**, **John Cameron**, **Phil Denny**, **Ronnie Scott**, **Julie Felix**, **Barclay James Harvest** writers, and of course **Suzi Quatro**.

"It's been healthy since its inception four years ago," declared **Madison**. "Everyone recognises that publishing success is not immediately followed by a cash flow, which can take years to come in. But the foundations for **Rak Publishing** had already been well laid, and it's now astronomically successful in financial terms."

Rak copyrights are particularly strong in Germany and the U.K., and Australia, Italy, Brazil, Japan and Holland are opening up well. Apart from the obvious success area represented by **Rak** acts, the publishing wing picks up on cover jobs from time to time.

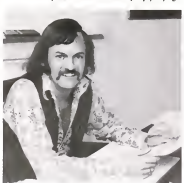
"**Hot Chocolate** had a big U.K. hit with 'Brother Louie' which was also a modest hit for them in Europe, but the song was a phenomenal seller in the States via the cover version by the **Stones**. Similarly, 'You Could Have Been A Lady' was a top ten hit in America through the version by **April Wine**."

JOHN LEWIS is the group accountant for the **Rak** organization. He trained and qualified as a chartered accountant in the City of London business world — the U.K. equivalent of Wall Street — but got restless in that ultra-conventional atmosphere.

"I was bored in the City, and signed on with an accountancy agency to find another job," said **Lewis**. "I went to no less than 21 interviews before I saw **Mickie Most**, and the agency had begun asking me just what was I looking for. I've found it here at **Rak**."

Lewis handles all financial aspects of the **Rak** organisation "from the petty cash to money for deals," and sits in on negotiations for the latter. He's also getting overseas negotiation assignments, with two recent trips to Germany and one to Brazil in the offing. Apart from his financial knowledge and expertise, he pinpoints another reason for these jetting expeditions.

"I'm the only one at **Rak** who actually enjoys flying!"



JOHN LEWIS
Accountant




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A REMARKABLE COMBINATION OF TALENT FOR ONE MAN TO POSSESS

AND CONGRATULATIONS TO DAVID & RONNIE

His left and right hands

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you are 'the most' Mickie!!
All our best wishes.



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TERRY WALKER
Manager Field Promotion and Public Relations



A few of RAK Publishing successes



RONNIE MADDISON
General Manager RAK Publishing Ltd., Director RAK Records Ltd.



DAVE MOST

MICKIE MOST & RAK

CONGRATULATIONS ON YOUR
10 YEAR ACHIEVEMENT

JUST KEEP GIVING US THAT
HIT MATERIAL!

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Johannesburg
South Africa

CHINNICHAP

THE CHINNICHAP subsidiary of RAK Publishing was formed in the summer of 1971, and has blossomed into one of the most successful arms of the organisation. It publishes the songs written by Nicky Chinn and Mike Chapman, who have built an impressive track record of consecutive hits.

"I started writing with Mike in June 1970," Chinn said, "and by the end of that year, we were wondering if we were ever going to get off the ground."

"The association with Mickie Most came about by chance more than anything. I met him for about one minute at a reception, and told Mike about it afterwards. We were both convinced that there wasn't anybody better in the business for us to get involved with, and decided to try to get to see him."

"I rang him up at his home, literally trembling at my audacity in doing such a thing after meeting him for one minute at a reception and wondering how he would react. I explained very hesitantly how I had met him as there was no reason for him to remember, and said that Mike and I thought we had some songs which might interest him. All he said was would 11.30 tomorrow suit us."

"We were flabbergasted. We played him all our songs except one, and he said they were all rubbish, apart from one called 'Funny Funny' which he reckoned had a chance. The one song we hadn't played was one that even Mike and I weren't very keen on, and we were in two minds as to whether to play it at all. We did, and Mike asked us to stop it about halfway through the first chorus. We thought he was going to say that was rubbish as well, but he didn't. He said it was a smash."

The song was "Tom Tom Turnaround", which was a huge hit for New World, and that one half-chorus convinced Most that the Chinn-Chapman team had what it takes to write hits. "Funny Funny", the other song he liked, became a hit for Sweet, and Most flipped again when he heard "Coco" which the duo had penned for the same group.

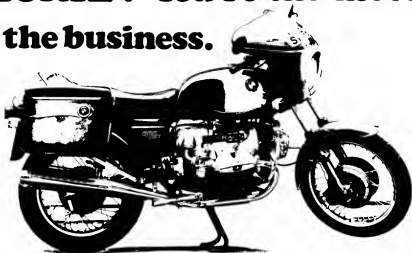
"He asked us at that stage what were we going to do about publishing, and we said we'd like to go with him. We also said we wanted our own company, which we thought was a bit of a cheek at that time, but he said that was no problem. We chose the name of Chinnichap so that everybody would know it was us, and the contract was signed in July 1971."

"The relationship has been very fruitful and enjoyable from our point of view. Mickie has one of the finest sets of ears in the world, and the encouragement and guidance he has given us has been phenomenal. He's never devoted so much time to anybody else by his own admission, and we appreciate it, to say the least."

"He got us into production seriously about 18 months ago, and it's been good with Suzi Quatro and Mud. There's such a good creative atmosphere at RAK, and we all sort of feed off each other in this respect. Mickie's brother Dave is the best promotion man I've ever met anywhere. He's broken records for us which I didn't rate much myself. Dave heard "Coco" before Mickie did, and pestered us to join RAK until we did."

CHINNICHAP HITS
Sweet: "Funny Funny"; "Coco"; "Alexander Graham Bell"; "Poppa Joe"; "Little Willie"; "Wigwag Ben"; "Blockbuster"; "Hellraiser"; "Ballroom Blitz"; "Teenage Rampage"; "The Six Teens".
New World: "Tom Tom Turnaround"; "Kara Kara"; "Sister Jane".
Suzi Quatro: "Can The Can"; "48 Crash"; "Daytime Demon"; "Devil Gate Drive"; "Too Big".
Mud: "Crazy"; "Hypnosis"; "Dyne-mite"; "Tiger Feet"; "The Cat Crept In"; "Rockin'".
Arno: "A Touch Too Much".

MICKIE! You're the 'motor' of the business.



Here's to the next 10 years of accelerating success.

Wim Landman

Universal Songs - Holland B.V.

Tim Visterin

Rapping about RAK

RAPPING ABOUT RAK - BOVEMA

IN HOLLAND the success story of *Mickie Most* started more than 10 years ago with the phenomenal success of the *Animals* with "The House Of The Rising Sun." The single was No. 1 for many weeks in the Dutch charts. Other smash hits by the *Animals* that followed were "Bring It On Home To Me," "We Have Got To Get Out Of This Place" and "It's My Life."

Another biggy scoring heavily for *Mickie Most* in Holland was *Herman's Hermits* with "No Milk Today" and "Dandy." "No Milk" went straight to No. 1 and stayed in the charts for five months. Another historical release, still getting a lot of attention, is the original *Jeff Beck* version of "Hi Ho Silver Lining."

For two years now artists appearing under the *Rak* label have been released in Holland with considerable success. However, since the past half year it is no secret that all *Rak* releases entered the Dutch charts.

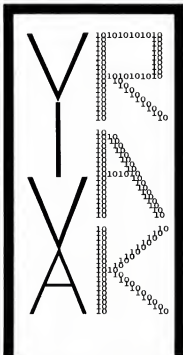
Suzi Quatro was very successful, and hit our charts with "Can The Can," "48 Crows" and "Devil Gate Drive." *Cory Powell* had a top five single hit in Holland with "Once With The Devil" and "Emma" by *Hot Chocolate* climbed to No. 3.

At the beginning of this year an unknown group called *Mad* appeared on TV in Holland. The reactions were incredible. In just three weeks their single "Dyna-mite" climbed to No. 1, stayed No. 1 for six weeks, and scored gold in Holland for more than 100,000 copies. Their follow-up "Tigerfeet" stayed No. 1 for five weeks and other smash hits by *Mad* in Holland were "The Cat Crept In" and "Rocket," which both climbed to a No. 2 position. Not since the *Beatles* has such a success happened.

Never before has a foreign label been so successful on singles in Holland. Nice examples are that in May there were three *Mad* singles in the Dutch charts, and as a demonstration of the power of the label, there were four *Rak* singles in the Top Ten charts in March in the shape of "Dyna-mite," "Tigerfeet," "Dance With The Devil" and "Devil Gate Drive."

The *Rak* label is marketed and distributed in Holland by us, *EMI Bovema*. *Mickie Most* is a real genius in finding songs, talent and record production. He has that rare, incredible ability to create hit recordings and hit artists. We are sure he will keep up the good work for many years to come.

*All the staff from Rak Records wish
Mickie and Dave
Continued success for many years to come.*



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2ND ALBUM FROM SUZI QUATRO.
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THIS WILL SURELY TOP THE MILLION MARK
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RAK gives Australasia the MOST in MUSIC

Herman's Hermits, The Animals, Yardbirds, Jeff Beck, Lulu, Seekers, Freddie & The Dreamers, Cozy Powell, Julie Felix, Hot Chocolate, C.C.S., New World, all had one thing in common—

MICKIE MOST—the dynamic independent producer who launched his own label, **RAK** in 1970. Since then, and many gold albums later, including our own platinum contribution for Suzi Quatro, the growth of RAK has been staggering, guided by **MICKIE MOST**.

E.M.I. (Aust.) since 1963 has given Australia Mickie Most and RAK records.



Castle Music (Aust.) since 1970 has given Australia RAK publishing



ACT One International since 1973 has given Australia RAK artists.





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ALAN KEEN, general manager of Radio Luxembourg (London) Ltd., writes:

British music has always been a valuable export, and Mickie Most has undoubtedly been one of this country's main contributors. His creative talent, enthusiasm, drive and ability to find and launch new talent has enabled Great Britain to remain a leading international force over the years.

I was recently reminded of the 10th anniversary of the association between RAK Records and EMI Records, and looking back over this period, I believe so many artists should be grateful to have been given the opportunity to work under his guidance. From 1964, his talent as a producer established household names such as *The Animals*, *Herman's Hermits*, *Lulu*, *Donovan*, *Jeff Beck* and *The Yardbirds*. At one period he also produced *Nancy Sinatra*.

Later in his career he introduced the public to *Hot Chocolate*, *C.C. Patti Moore* as a solo artist, *Julie Felix*, *New World*, *John Paul Jones*, followed by *Cozy Powell*, *Suzi Quatro*, *Kenny* and *The Arrows*.

I recently attended, as a guest, an Annual Awards Presentation Luncheon, and one of the speakers, when referring to 208, jokingly suggested that the Station should be renamed "Radio Rek." The remark certainly acknowledged the amount of airtime given to RAK Records by Radio Luxembourg's British Service but, at the same time recognised that the Station's format was directed towards a policy of presenting hit or potential hit records, and for these reasons RAK Records were regularly featured in our programmes.

Mickie has been a consistent contributor to *Radio Luxembourg's* Top 30, and throughout the years, his product has regularly been included in the best selling charts of most territories of the world. His consistency proves to be quite amazing, and his uncanny ability to spot the commerciality of copyrights or artists, even in demo form, has been his formula for success.

It is true to say that without the professional promotion men in the business, very few records would achieve the highest positions. *Dave Most* is acknowledged to be one of the very best promotion men in this country.

Without his involvement, RAK Records would have been confronted with a far more difficult challenge. During my own career in the world of radio and the music industry, I have never once failed to respect the enthusiasm projected by *Dave Most* on the majority of copyrights from either RAK Records or RAK Publishing.

Radio Luxembourg are currently producing a special programme to be entitled "Most Brothers Make Music," which is scheduled to be broadcast within the next couple of weeks. 208 will be highlighting Mickie and Dave throughout the programme, and will be presenting the story behind their shared success. This feature is to be presented to our listeners throughout Europe as an acknowledgement of their contribution in maintaining the lead held by the music from Great Britain throughout the world.

May their next 10 years be as successful as their last.

HOT CHOCOLATE



9M9D



COZY POWELL'S HAMMER

RAK **YOU
ARE
THE**



MOST..
congratulations to Mickie & his crew

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Félicitations
à
MICKIE MOST & RAK RECORDS
POUR DIX ANS
DE COLLABORATION
ET DE SUCCES

PATHE MARCONI EMI

MICKIE MOST is a dynamic, purposive and independent man. He hates any sort of fixation or even limitation. His wife is of the same nature and character, and (mostly) they have no children. He loves wideness and the blue sky over twisting roads. How do I know? **Mickie Most** drives a Porsche, and Porsche-drivers are of this kind. Joking apart!

For me, **Mickie Most** is the personality of international music life that is surrounded by a merely magic splendour. Like no other producer he succeeded – without putting himself forward or decking himself with borrowed plumes – in stepping in a line with his interpreters. Wherever in Europe – be that in Paris, Barcelona, Milan, Cologne or Munich, Amsterdam or Copenhagen – one may ask that famous man in the street for “**No Milk Today**”, or “**Can The Can**”, “**48 Crash**”, “**House Of The Rising Sun**”, “**I’m A Tiger**”, “**Tom Tom Tamaround**”, “**Tiger Feet**” and “**Devil Gate Drive**”, he will not only be able to tell you who are the interpreters of those titles but he will no doubt also inform you that there is one man behind all this success: **Mickie Most**. This indeed is incredible. In case you asked that same man who “**Made**” *J. Rex*, *Pink Floyd*, *Deep Purple*, *Gary Glitter*, *Alice Cooper*, *T. Jones* or *Engelbert*, I’m sure he would not know a reply. Maybe he knew that it was George Martin who, in the early sixties, pushed one group forward to the light of success – *The Beatles*.

I have no idea how many recordings **Mickie Most** actually did release in the course of time, and I feel the number does not matter at all. What does matter is that there is no production which had been made under his influence, not even a single one, about which one would say: well, not too bad. Although there are some of those inevitable flops they still are so that we have to state: they were worth the attempt to be made. That they did not come to the top was certainly not due to the musical substance of the recording but to the quality of titles.

The success of *Suzi Quatro* achieved throughout Europe is practically unique. Within an extremely short time this group managed to enter the charts with “**Can The Can**”. In Germany, “**Can The Can**” in some cases was still in the charts when “**48 Crash**” and “**Devil Gate Drive**” already made their way to the top.

It will not be possible to plumb the secret of their success entirely, but after having seen **Mickie Most** and the group work and talk together, one will at least know a good part. That the group and, above all, their inimitable

lead-singer were received so remarkably well in Germany was, to a major degree, due to the fact that they created a rock-style which – for German fans – is uncomplicated and easy to catch and was, therefore, frequently copied but practically never reached in this country.

The interest roused by this group will also become obvious by the story – invented by an American magazine – of a sexual transformation of *Suzi Quatro* (“Before long, I’ll be a guy”) which was to be read on the front page of quite a few German boulevard papers. During the forthcoming sort of *Suzi Quatro* through this country I intend to find out what is true about these rumours. I do hope I’ll manage and that not only a few left hands will be landed in my direction!

In October 1974 the group will receive four silver discs for 350,000 copies sold of “**Can The Can**”, 320,000 copies sold of “**48 Crash**”, 275,000 copies sold of “**Devil Gate Drive**” and 275,000 copies sold of “**Devil Gate Drive**” from their German recording company. Apart from that, a gold disc will be presented to them for the album “**Suzi Quatro**”. **Mickie Most**, the President, will be awarded with the famous “Golden Dog” for 1.3 million copies of *Suzi Quatro*’s singles sold in this country. Only ten of them were conferred within 20 years, among those honoured this way are *George Harrison*, *Deep Purple* and *Salvatore Adamo*.

It would be unfair to speak of *Suzi Quatro* exclusively and to forget completely about *Mud*, *Cozy Powell*, *Hot Chocolate*, the *Arrows* and all the others. Even though no longer active – or not so very active by now – the *Animals*, *Jeff Beck*, or *Lulu* still belong to the most popular interpreters in this country.

Personally, I should not miss this opportunity to mention my favourite formation, *CCS*. I feel very sorry that we failed so far to bring this group into the famous orbit of success. Nevertheless, I do believe we shall succeed in doing so one day. Approximately 170,000 singles and 35,000 LPs sold are not sheer muck, but there seems to be far more potential in this formation yet.

We here on the old Continent do not only think much of **Mickie Most** as an outstanding producer, we also know him as the smart President of his *RAK Records* organisation who, sometimes, can be a damn hard counterpart, but will never leave aside the rules of fair play. So, a typical Porsche-driver after all! Yes, there is no doubt about this.

Wilfried Jung

Ten years ago in France the juke boxes in all the bistros were putting out the standard mixture of French songs and U.K. hits almost unrecognisable in their French language versions by local artists. Perhaps the most noticeable exception was the original version hit that was to launch a long chain of **Mickie Most** hits in France. The song was “**House Of The Rising Sun**”, the group: the *Animals*.

Soon after *Lulu* broke through with her Eurovision appearance and *Herman’s Hermits* scored a huge success with “**No Milk Today**”. Produced by **Mickie Most**, *Jeff Beck* was to become one of France’s most consistently popular performers.

In the early 70s *CCS* hit with “**Whole Lotta Love**” and in 1973 came the biggest of them all, *Suzi Quatro*’s “**Can The Can**”, France’s best selling U.K./U.S. single of the year; in the same year *Mud* and *Hot Chocolate* broke, with *Crazy Tango* and *Brother Louis* respectively, but it was really *Suzi Quatro*’s year, with “**48 Crash**” joining “**Can The Can**” in the charts immediately on release. “**Devil Gate Drive**”, “**Devil Gate Drive**” and “**Too Big**” have followed the same dazzling career, giving *Suzi* and **Mickie Most** sales of over a million here in the year 1973-74.

Currently starting their French careers are *Arrows* and *Cozy Powell*, both heavily played throughout the summer. Things are looking good for **Mickie Most** for the coming decade.

Patric Marcolini



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We have had the honour to be involved as agents to several of *Mickie Most's* record stars for over ten years, amongst them *Lulu, Suzi Quatro, Hot Chocolate, Mud and Arrows*. Most of these artists were unknown before they joined *Rak* but all became world-wide names.

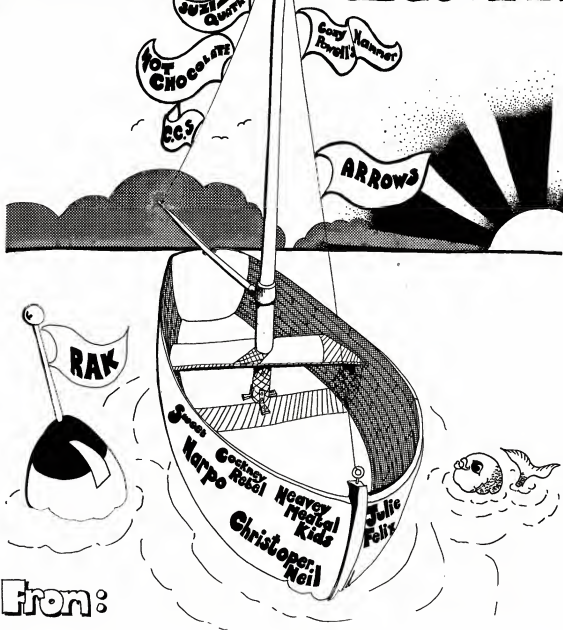
Mickie differs from other record producers in that he is not only creative but most aware of the commercial requirements of our business. He can fix and keep to record release dates months in advance, which enables us as agents to lay on maximum promotion, particularly television dates. Not satisfied with just making their records, *Mickie* is never too busy to personally get involved in his artists' performances, from producing their acts, designing their clothes, supervising sound balance on television and to flying anywhere in the world at the shortest notice, should his artists require his help.

As a record producer *Mickie* is the nearest thing to a genius I have ever met. He can hear someone hum a tune without any accompaniment and make an immediate decision whether it has hit potential, and, what is more, he is right in practically every case. In the studio he is painstaking until he is 100% satisfied with the resulting product, however long it takes or however many times he has to re-record. No wonder that with 90% of his records being hits I would blindly represent any artist he records and offers to me. Add to that the fact that *Mickie* is reachable day and night, enthusiastic, and a true friend, I know of no other record producer that I, as an agent, would rather work with. Here is to *Mickie Most* and *Rak* and may they have continued success for the next twenty-five years and I hope that we shall still be involved.

Dick Katz
Director

M.A.M. (Agency) Ltd.

With thanks & very best wishes to :
Mickie & Muffall at RAK



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RAPPING ABOUT RAK - TOSHIBA-EMI

THE PRODUCTIONS by Mickie Most had been introduced in Japan on Odeon, Apple, Columbia and other labels through which the performers such as Donovan, Herman's Hermits, Jeff Beck and Mary Hopkin were popularized and spoken about among the Japanese pop fans. The introduction of the British pops by Mickie influenced the pop field of Japan greatly ever since.

The RAK label was launched in 1970 in Japan, but it is on Odeon and distributed by Toshiba (Toshiba-EMI at present). On the first stage of the Rak recordings, it

suffered from a slump, even though Hot Chocolate, Julie Felix, CCS and New World materials were released. However, these materials have steadily gained fair reputations, and Suzi Quatro succeeded them and bloomed a big flower, or Rak Sounds, so to say.

Now it is shared by Mud and Arrows, and it opens wider and wider. 1973 was the first year for Suzi Quatro, during which she obtained the following awards and prizes:

Nippon Hoso (Nippon Broadcasting System) JOLF
Elected - The Most Prominent International Female Artist

Bunka Hoso (Bunka Broadcasting System) JOQR
Elected by the DJ directors of JOQR nationwide network - The Most Prominent Fresh Female Singer for 1973

Music Magazine - Music Life
Elected by votes - No. 2 of the Female Vocalists
Toshiba-EMI, the leader of Japan's pop field, will release his productions as follows:

October 74 - Hot Chocolate album
November 74 - Suzi Quatro album
December 74 - Mud album.

SUZI QUATRO





Mickie Most surrounded by some of his recording success at recent EMI party to celebrate 10 years of association. Artist and friends included are as follows: Sadie Collins (Authoress), Suzi Quatro & Band, Hot Chocolate, Arrows, New world, Mud, Cozy Powell, Priscilla Paris, Chas Chandler & John Steele (ex Animals). Songwriters Micky Chinn & Mike Chapman, John Cameron, Radio 1 DJ, Alan Freeman.

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to mickie & RAK

bravo!

gli amici della emi italiana



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- Q. WHAT MORE NEED WE SAY?
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Talent State Fairs Love

Continued from page 1

should enjoy playing venues that pay them as much for one night as they can earn in a week as the beer clubs that are still the core of the country circuit. And the family audiences at state fairs would seem to be a natural to appreciate good country performances.

It takes a true entertainer's discipline to create any intimacy at the facilities most often available at state fairsgrounds. These are often generally racetrack grandstands with the actual seats' width separating audiences from the infield stage.

State fairs generally last 10 days in the summer, with a headliner show each night. The bulk of fairs questioned are now charging admission, though some fairs still offer free grandstand admission as part of the overall daily ticket.

Still other fairs sell the best grandstand seats and allow all comers into the rest of the fair area. At various fairs, tickets priced as low as \$2 or as high as \$6, with generally three price scales for the grandstand.

But whatever the price policies or country artist popularity, it is at bottom-line profits that count at state fairs, as with any other entertainment playground operation.

And the profitability of country artists at state fairs can be seen in the reputed \$100,000 Johnny Cash can command for a fair date.

Country stars are still playing and filling concert halls as regularly as the hot rock acts. These, unlike the rockers and Vegas-oriented pop acts which have wider opportunities for touring, the state fairs remain the biggest-paying, one-nighter venues for country names.

Manager Fred Huff of Du Quoin State Fair in Illinois says, "We hope to have at least two nights of country every season from now on. Our best draw this August was Charley Pride. He had 10,000 with standees at a grandstand that only seats 8,300."

Huff finds country artists the easiest to book today and one of the most stable on the date. "They're always up for the show," he says, "and

they maintain a beautiful audience rapport."

Among Huff's best Du Quoin attractions in recent years were Loretta Lynn, Roy Clark, Lynn Anderson, Johnny Cash and Jerry Reed.

Nearly one third of the state population attends the Utah State Fair in Salt Lake City, which books acts records this summer. According to publicity director Richard Botter, who stood in for general manager Hugh Brinkman at the survey interview, country headliners were a solid factor in breaking the attendance mark.

"Ten of our 11 grandstand shows were headlined by country names," says Botter. "We have free admission to the main 12,500-seat grandstand. Country has always been very big in Utah, but at the state fair we have now found we bring in a lot more people with predominant country booking, rather than the mixed bag we used to play here."

Botter feels that with the wider acceptability of country music, Utah fair is now competing more with Las Vegas for country stars' open dates. But this has not yet become a major problem.

Among the recent country attractions who did particularly well for Utah this summer were Ray Stevens, Hank Snow and Roger Miller.

The Wisconsin State Fair, outside Milwaukee, may be the exception that proves each rule, according to proverb. Although neighboring Illinois fairs swear by country music, and country artists do well at down town Milwaukee's annual Summerfest, fair director James W. "Bill" Greiner says country acts have been an attendance disappointment for his 14,500-capacity (including standees) grandstand.

"It's only crossover country acts who have done well for us in the past," he says. "For example, a Johnny Cash. Mac Davis is a strong attraction here, but he's the perfect example of someone originally country-based who has now crossed over."

Greiner finds that fewer artists of all types seem to want to do fairs. "It's harder to book hot acts, even well in advance," he says.

Paul Huff moved over this year from the Milwaukee Summerfest to the management of the Illinois State Fair at Springfield. This event had two of its nine show nights with country headliners this summer and did "amazingly," Huff says.

He wants to put in at least three country nights next year at the 14,000-capacity grandstand area (with two-thirds of the seating charge admission). In addition, he plans to install a separate tent for continuous lounge style country entertainment.

Recent strong country attractions at Springfield include Diana Trask, Roy Clark, Johnny Rodriguez and Jim Stafford.

Overall, throughout the U.S., the contemporary breed of country stars seem to be becoming an strong attraction in the lucrative state fair market as the previous staple first adult-MOR appeal, such as Tony Orlando and Dawn or Herb Alpert's Tijuana Brass.

Las Vegas Flamingo Quits Food Service

LAS VEGAS—in a drastic change of entertainment policy the Flamingo Hotel has eliminated all food service in their showrooms.

Beginning with the Oct. 3 opening of Corbett Menner and the Lenny and Lenore showtimes are 7 and 11 p.m. with only drinks served.

Billboard Best Selling Jazz LPs

Rank	Artist	Label & Number (Distributing Label)	Weeks on Chart
1	BOB DYLAN	Mercury, Columbia 3417	10
2	MYSTICUS TRAVELLER	Mercury, Columbia 3418	16
3	BOB DYLAN	Mercury, Columbia 3419	8
4	BOB DYLAN	Mercury, Columbia 3420	4
5	BOB DYLAN	Mercury, Columbia 3421	10
6	BOB DYLAN	Mercury, Columbia 3422	16
7	BOB DYLAN	Mercury, Columbia 3423	10
8	BOB DYLAN	Mercury, Columbia 3424	16
9	BOB DYLAN	Mercury, Columbia 3425	10
10	BOB DYLAN	Mercury, Columbia 3426	16
11	BOB DYLAN	Mercury, Columbia 3427	10
12	BOB DYLAN	Mercury, Columbia 3428	16
13	BOB DYLAN	Mercury, Columbia 3429	10
14	BOB DYLAN	Mercury, Columbia 3430	16
15	BOB DYLAN	Mercury, Columbia 3431	10
16	BOB DYLAN	Mercury, Columbia 3432	16
17	BOB DYLAN	Mercury, Columbia 3433	10
18	BOB DYLAN	Mercury, Columbia 3434	16
19	BOB DYLAN	Mercury, Columbia 3435	10
20	BOB DYLAN	Mercury, Columbia 3436	16
21	BOB DYLAN	Mercury, Columbia 3437	10
22	BOB DYLAN	Mercury, Columbia 3438	16
23	BOB DYLAN	Mercury, Columbia 3439	10
24	BOB DYLAN	Mercury, Columbia 3440	16
25	BOB DYLAN	Mercury, Columbia 3441	10
26	BOB DYLAN	Mercury, Columbia 3442	16
27	BOB DYLAN	Mercury, Columbia 3443	10
28	BOB DYLAN	Mercury, Columbia 3444	16
29	BOB DYLAN	Mercury, Columbia 3445	10
30	BOB DYLAN	Mercury, Columbia 3446	16
31	BOB DYLAN	Mercury, Columbia 3447	10
32	BOB DYLAN	Mercury, Columbia 3448	16
33	BOB DYLAN	Mercury, Columbia 3449	10
34	BOB DYLAN	Mercury, Columbia 3450	16
35	BOB DYLAN	Mercury, Columbia 3451	10
36	BOB DYLAN	Mercury, Columbia 3452	16
37	BOB DYLAN	Mercury, Columbia 3453	10
38	BOB DYLAN	Mercury, Columbia 3454	16
39	BOB DYLAN	Mercury, Columbia 3455	10
40	BOB DYLAN	Mercury, Columbia 3456	16

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New Tobin Studio In Las Vegas

By LAURA DIENI

LAS VEGAS—George Tobin, producer of his records for Gene Pitney, Derek, Robert John and Brown Sugar, has opened his own recording studio here.

Tobin took over facilities of the now defunct United Recording-VMI June 1. He began rebuilding and Music Machine opened in September. The equipment is all new including 16-track Scully, 2-track Ampex and three echo chambers.

Tobin's previous experience has been mainly as a producer of black artists, a background which he intends to utilize.

"The reason I'm interested in black artists is that my background is radio," he says. "As an independent producer I have sold lots of black records."

"Where do you go with a Top 40 station that's playing a tight 28?"

(Continued on page 38)

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StudioTrack

By BOB KIRSCH

At the *Village Recorder* in Los Angeles, chief engineer **Bob Fraboni** was in London recently to handle the sound for the *Band* during its concert there. **Zac Zener**, formerly a disk jockey at KMET-FM in Los Angeles, is now first engineer at the studio. *Ed LeVer* has been brought in as a new maintenance man, and operating manager **Mike Aglio** has been on the road working with **Jack Cocker**. Also at the studio, control room **A** has been almost completely revamped and a lot of commercials for record labels such as 20th Century, Capitol and ABC have been cut.

In *Village* artist activity: **Dave Loggins** has been in with **Glen Spynn** producing and **Rich Fraboni** engineering; **Jack Cocker** in with **Jim Price** producing and **Bob Fraboni** engineering; **May McCreary** working on her next single with **Donny Cornell** producing and **Herman** at the boards; **Bloodstone** working with producer **Mike Vernon** and engineer **Herman**; **Woody Herman** was in with **Ken Kesner** producing and **Jim Stern** engineering; **Glady Knight & The Pips** working on some tracks with **Richie Wie** and **Kenny Kerner** producing and **Warren Dewey** at the boards; **Al Di Meola** in with **Bob Crewe** producing and **Herman** again at the boards.

At 5th Floor Recording Studios in Cincinnati, **Phil Powers** has been in cutting a single. **Bob Freese** was in for a month producing an LP from European artists **Freddie Myer** and **Philip L'Yonnnet**. Radio concerts are for **WEBN-FM** over the next two months include **Taj Mahal**, **Minnie Riperton**, **Robin Trower** and **Tom Rush**. The studio is also working on a new TV series called "Horse Cooking" in which **Tom Rush** will be the host. **Alvin's** *Obsidian Express* and **Larry Raspberry & The Highsteppers**.

At Sound Studios in Chicago, final touches have been added to the *Furman* album by **Phil Spence** and **Robertson**. The set was produced by **Robertson** and **Bruce Iglauer**.

At Society Hill Sound Inc. in Philadelphia, *Ed Orosco*, **Jamie Howard**, **Roger Stevens**, **Lee Skinner** and **Sharon Halk** have joined as

engineers. **John Rayfield** is now administrative assistant, and **Jim Hill**, formerly percussionist with the *Main Ingredient*, is administering for the *Philadelphia Society*. **Rhyan Jackson**, **Tony Rock** is at the studio producing the *Beck Brothers Plus One* and **Gil Allen** has cut several demos for **Warner Bros.** The *Ghetto Classics* series will also due in to cut for *Roulette Records*.

Lots of activity at *Larrabee Sound* in Los Angeles. **Silver**, **Platinum** and **Gold** is with **Gary Zuck** producing and **Mike Stern** engineering. **Freddie King** is with **Mike Vernon** producing and **Rudolph** at the boards; **Michael Hayley** is with **Michael Bate** and **Mike Stern** producing. **Billy Joel** is cutting an LP with **Michael Stewart** producing and **Mark Pielst** at the boards; the *Jackson 5* have been in with **Sam Brown** directing production and **Rudolph** again engineering; **Robbie Krieger** and the *Burts Band* have been working with producer **Jerry Fuller** and

Rudolph, and the *Cats* are in with **Al Copp** producing and arranging and **Lenny Roberts** engineering.

At *Sound City Inc.* in Van Nuys, *Cal*, quadrumatic recording capability has recently been installed, designed by **George Auspinger**. **Mark Smith** was the first quad cut, mixing the *Rachman-Turner Overdrive LP*, "Six Fragments," into quad. **Lulu Scialfaro** was in to do the soundtrack for the "Four Musketeers" and **Randy California** is in with some other former *Spirit* members to cut an LP for *Epic*. Other artists who have been in recently include **White Heat**, **Gary Perry**, **Jackie Lomas**, **Delaney Bramlett** (with some help from **Leon Russell**) and **Kick Springfield**.

Gary Sherman has just finished working with producer **Brooks Ar** on conducting and arranging the next *Dusty Springfield* LP for *ABC* in New York. This marks **Sherman's** return to the op music scene, after several years of working in movies, theater and television.

Dr. John/Mac Rebennack: Same Musician in 2 Roles

LOS ANGELES—For six to eight months of the year Dr. John the Night Tripper tours the country as that occult rocker with increasingly evocative New Orleans swampy roots. The rest of the time he's around Hollywood studios as a highly respected session pianist-guitarist **Mac Rebennack**.

He's a big, burly individual who wears voodoo-type neckties and pins even with his casual jeans. He does take the New Orleans magical tradition seriously, so he holds his in his own as a musician in the actually-existing *Louisiana Church of Witchcraft and Gm Gms*.

But voodoo actually is a minor part of his life compared to his involvement with music and his San Francisco Valley family life. **Rebennack** was a central figure in the New Orleans rock scene in the mid-60s before arriving in Los Angeles in 1964 to catch on with the *Phil Spector* session team, where he met assistant percussionist **Sony Sony**.

On the Dr. John recording personality first developed during studio days missed by *Sony* while he and *Cher* were working on their "Good Times" hit. **Rebennack** brought back the resulting tapes to Atlantic and in 1968 the first album was released, with the cut that instantly established him as something new in rock, "Gris Gris."

Four more Dr. John albums continued to work the voodoo rock vein until the inevitable thinning-out process occurred. His biggest success to date was last year's *Hot 100* single "Right Time, Wrong Place" with writer-producer **Alan Towns**, another expatriate New Orleans studio player.

This his special represented a new direction for **Rebennack**, largely replacing the voodoo jargon with New Orleans funk rock.

The Dr. John character was actually built on a characterization developed originally by the late *Prince Lala*. **Rebennack** and *Lala* were both artists on a short-lived, AFO, founded by New Orleans musicians.

Despite the shift in his music, **Rebennack** still uses the Dr. John tag for his stage act, complete with cone lighting, bazaar robes and head-dresses, a pointed face and a sachet of metallic glitter that he showers on the audience as "gris gris powder."

And he still maintains that it was



Dr. John, voodoo rocker goes good-time.

gris gris magic, not modern modern, that saved his finger nearly 15 years ago after it was all but off during a gig at one of New Orleans' toughest clubs. **NAT FREEDLAND**

Tobin Studio

Continued from page 26

ben questions and then answers: "There's an excellent possibility of getting airplay when the record is played and sold black."

Tobin terms his background as "rinks pop and teen oriented as far as taste goes. I hope I'm the viable end of the music business." In looking for black acts who have been on labels who work in Las Vegas and are looking for a song. *The Fan Domino* and *Jackie Wilson*. "Their voices can sell a lot of records."

Tobin feels Music Factory can succeed "providing I'm subtle and want to stick it out and go to the time and trouble to put together a rhythm section."

He predicts it will take a good six months.

"The other studio has one, but they are kids who work there, not the kind of rhythm section that I want," he says. "Las Vegas has no studio musicians or musicians qualified to be studio musicians, so producers won't cut rhythm sections here. There aren't any good players. There are good stage players, but nobody with studio experience. It isn't like Los Angeles or Nashville."

Campus

San Francisco Symphony Encourages Music Students

SAN FRANCISCO—California music students reap benefits unknown to students in many other states as a result of the "youth enrichment" policy pursued by the San Francisco Symphony. As a result of one thing, the SFSO in cooperation with the San Francisco Conservatory of Music will present the *Julius Klumberg Scholarship Award* this fall to the young string player who "best demonstrates great promise and a high level of musicianship."

That means a cash prize of \$1,482 to the winner, who must be no older than 21 and a resident of California. Auditions will be held here Oct. 19. Entrants must play either violin, viola or cello.

But that's just an appetizer. The symphony itself will perform in 35 concerts at San Francisco State University, give six to eight concert programs designed for entire families. With boss man *Seiji Ozawa* busy in Boston, the concerts will be conducted by *Niklaus Wynn*, the summer-festival conductor. SFSO's season will be the first winners of the SFSO's Young Musicians Awards for 1974, *Carol Ann Morrow*, cello; *David Segal*, bassoon; *Joe Alvin Jr.*, trombone; *Jeff Kahan*, piano; and *Doug Gardall*, string bass, all music students in the Bay area. The awards are co-sponsored by *Pepsi Cola*.

In addition, the San Francisco

Symphony by splitting up its membership offers approximately 700 music workshops through the fall and winter seasons with *Mentor* Workshops, which help lead from *Mark Lifschay*, oboe, and *Peter Schaffer*, associate concertmaster of the symphony. The project is partially funded by a grant from the National Endowment for the Arts, Washington, D.C.

Miami's Campus Awaits New Hall

CORAL GABLES, Fla.—"We have a peculiar situation here," says *Dr. William F. Lee*, composer and dean of the University of Miami School of Music. "Students and faculty artists are hard in scheduling performance and rehearsal space. They're all waiting to perform in the new showplace."

Dr. Lee refers to the \$2 million, 400-seat *Marianne Gussman Concert Hall* on the main campus here which will open next Jan. 31. It will be the most beautiful structure of its kind on a southern campus. Among the nationally noted artists booked to appear next spring are *Paulus Hill Hollander*, the Yale University Band and the American Brass Quintet. It will be the home of *Frederick Fennell* and the *UM Symphony*.

Roving Artists for NEC

Continued from page 3

presented at the convention's showcases. Some of the acts who have played in the past include *Simon and Garfunkel*, *Chicago*, *Shania Twain*, *Flag*, *Wilson*, *Larry Coryell*, *Staple Singers*, *Kool and the Gang*, *Harry Chapin*, *Robert Kim*, *Mahavish Orchestra*, *Deodato* and *B.B. King*.

"Many of these acts really got their feet wet playing the showcases and although some of them were already established at the time, they were introduced to an entirely new audience," *NEC* official *Fred Williams* says.

"We are hoping for a big array of talent applications for this year's event and the desire for substituting them for Oct. 28."

The new roving artist program is intended to present innovative acts in exciting, new settings, reduce the electricity or staging. Those artists will be allowed to roam freely around the exhibit hall, according to *Williams*. In addition to this program, 29 hours

will be available to film and videotape companies to expose new releases to the campus market.

NEC officials say the gathering will provide many services including workshops for education, information, discussion of the procedures and responsibilities involved in the purchasing, promotion and presentation of programs on the college campus, a sitting in which students and staff can meet to talk with representatives of firms whose services, talent or products are related to college programming, innovative ideas and concepts in college programming and in the performing and visual arts field, exchange and increased communication between colleges and the industry, an opportunity for firms to work with school buyers on cooperative or other programs; a chance to present personal and visual aids; and new to the college market, and an opportunity for professionals in all areas of the entertainment industry to meet with students and staff.

Campus Briefs

gees at the University of Miami (Fla.).

Video Tape Network Inc. has acquired a video concert featuring *Loggins and Messina*, for immediate distribution to its network of 283 college affiliates. The program features the group performing eight songs and was taped in an intimate atmosphere before a live college audience.

A reminder that Oct. 15 is the deadline for *Stan Kenton* applications for campus-wide students no older than 33 and at least 20 years old for the *WGN-Orchestra Opera Guild Auditions of the Air*. Write *Dick Jones* at the *WGN-Orchestra*, P.O. Box 116016, Chicago, Ill. 60616. The winners are to be bandmaster rewarded.

New on the Charts



Atlantic photo

ACE SPECTRUM

"Don't Send Nobody Else"—70
The New York soul foursome has been together since 1960, but managed wide-scope up-tempo ballad by the outstanding songwriter team of *Asford & Simpson*. Hook theme line is: "If you can't see yourself, don't send anybody else." *Beat* of *Ace Spectrum* is *Elliot* *Isaac*, *Aubrey Johnson* and *Rudy Gay*.

Jukebox Programming

Inflation Stabs Jukebox Ops Through West Virginia

By RAY BRACK

CHARLESTON, W. Va.—Jukebox operator report unprecedented inflation during the past 12 months, and they're analyzing their record purchases, among other costs, in an attempt to preserve profits.

Such were the economic realities confronted Sept. 19-21 at the 20th anniversary convention of the West Virginia Music & Vending Assn. here. Featured speaker Russell Mawley, president of the Music Operators of America, noted that while the jukebox industry has spared price increases on certain essentials for a long time, the roof caved so during the past year.

"Look at how long 45 rpm records had stayed at the same price—at least 20 years," Mawley pointed out. But during the past year singles have jumped in price, up as high, along with the cost of parts (up as much as 50 percent), jukeboxes (25 percent), expected, games (25-30 percent), labor (20 percent) and, and of course, gasoline and vehicles. The Holyoke, Mass. operator went on to say that in many states there could be "unbelievable increases" in taxes during 1975.

"We've got to analyze costs and find ways to cut down," Mawley said. "One area we're looking at is the cost of purchasing records. We're

trying to be more selective in what we purchase, and we're beginning to use a few more old records. We're swamped with requests. That can be costly. We're much more cautious about filing requests."

Mawley added, "I wouldn't be at all surprised to see the cost of records go higher."

Charleston coin-op owner M.Z. Elkins reported that some area operators here responded to singles price increases by changing records less frequently.

Mawley also suggested that operators improve their profit picture by taking greater care to cycle machines properly. "We have a tendency to let a jukebox in a location four to five years," he said, "and it becomes a piece of furniture that needs him in the wall. They should be rotated every two or three years. Buy a certain number of machines every year and cycle them to the poorer locations. Income will increase."

The national association executive also urged rebalancing the traditional 50-50 commission on arrangement, reviving the percentage as in many locations as possible to 60-40 in favor of the operator. Where this is not feasible, he said, the operator should strive to obtain 32 to 53 in front money.

What's Playing?

A weekly survey of recent purchases and current and older selections getting top plays.

AUBURN, ILL.: POP PURCHASES

Louise Johnson
Tony's Music Shop
1011 High
(312) 696-0857

"Pretzel Logic," Steely Dan, RCA 12033
"After The Gold Rush," Tyko, Inc. 002
"You Ain't Seen Nothing Yet," Bachman-Turner Overdrive, Mercury 71421
"Play Something Sweet," Three Dog Night, ABC/Dunhill 1513
"I Really Don't Want To Go," New Colony Six, MCA 60338

JACKSON, MISS.: COUNTY PURCHASES

Merleby Brouwer
Dixie Music Co. Inc.
112 N. Main
(601) 351-3443

"Honey Honey," Artha, Atlantic 1209
"Messin' Around Secret," Conway Twitty, Capitol 3953
"Dinkin' Camacho," Don Gibson, Hickory 357
"Rock Me Gently," Andy Kim, Capitol 3895

MELT, MONTANA: POP PURCHASES

Dorothy Christiansen
Christy's Music
637 S. Central
(406) 426-2229

"The Bitch Is Back," Elton John
"Straight Shoutin' Woman," Baywatcher, MCA 6031
"Back Home Again," John Denver, RCA 10043
"Caroline Highway," Gordon Lightfoot, Reprise 1309

PORTLAND, ORE.: POP PURCHASES

Leslie Smith
A & M Records Inc.
1624 N. Main St.
(503) 252-1096

"I Honestly Love You," Olivia Newton-John
"Tell Me Something Good," Rufus, ABC 12018
"Sweet Lullaby," Lynn's Skyland
"Carver Highway," Gordon Lightfoot, Reprise 1309
"Pretzel Logic," Steely Dan, RCA 12033
"Play For The World's," Queen Vix
"The Bitch Is Back," Elton John



TOP BILLING—The youthful group Life will add a fast paced and frolicsome note to the Music Operators of America Exposition as headliners of the banquet stage show Nov. 3. The Exposition is Nov. 1-3, Conrad Hilton Hotel, Chicago.

MIAMI

Pete Bont just singing with Joe Cabel's group (Tico)... Tico Puente (Tico) was singing up a storm at Puerto Rico. Tico Allen has joined Tico's group as vocalist and has been singing by Alegre Records.

Jose Antonio (Om Sound) on the air in New York and Miami with "Queen Eres Tu" from his latest LP, written by Nelson Ned... Lalo Rodriguez is the singer on the new Edile Palmieri LP (Coco), and the 16-year-old does an A-1 job... Luisa Maria Gudi (Grama) single selling very good. "Sen."

Colin Gray (Vaya) reports the **Fania All Stars** concert in Africa Sept. 21 was a huge success... International a releasing "The Many Moods of Roberto Santos"... Richie Ray and Bobby Cruz have a new salsa LP ready and the single has just been released by Vaya.

José Iglesias (Alhambra) LP on the sound "La Flor de Seda" for **Real Radio Nueva** Christmas LP will be out this week on Alhambra...

Latin Record Reviews

Pick Lists

WILLIE COLON—"Waka" Fania RSLP 464
With singer Joseph Lewis, this is a collection of the greatest hits of Willie Colon plus one new number, "La Bunda." It demonstrates why Willie's LPs sell so well, and why his unique sound is so popular.
Best sale: "La Bunda," "Abuela," "Ya Ya O No," "Chimera."
Debut: A must in Latin lists.

EDILE PALMIERI—"The Sun In Latin Music," Coca LP 19033
Whoever said you can't have your cake and eat it has never heard the latest LP of Edile Palmieri, for there is no trace of Edile's driving lyrics on the piano and some fantastic mixing, we hear every sound and instrument—and we're talking about a big 16 voice orchestra from the hottest performing work of Nelly Marrero in the electric solo of Alfreida de la Fe. Of course there's a wild 15 minute number for Edile's "Abuela," but there's a swinging combo and a duet that will defy you to sit still. This may be Edile's best album in years. A welcome addition to the group of vocalists Latin Rodriguez, who is a talent in his own right.

Best sale: "Radio De Los Yon," "Una Rosa Escapada," "Nunca Contigo," "Una Vida Nueva."

SABO—"Salsa 1974," EMI RSLP 1110 series 0558
This popular young singer from Argentina sings again with an LP packed with beautiful ballads, mostly arranged by Horacio Malandino and Calandino, Elmo song, "Mi Libre Cancion" is done in Spanish and Italian.

Best sale: "Mi Libre Cancion," "Amante in Dilemma," "Ti Eres Mi Amor."

Debut: A must for the growing number of ballads lists.

Recommended LPs

SOROKO PONSINI—"Sabor Sabor," RCA RSLP 10329
Asap salsa LP arranged by poetess Papa Lopez which could go on the charts rapidly in Puerto Rico. Best sale: "Sabor Sabor," "Cien Bares," "Telenor," "Llora Y No."

JOSE ANTONIO—"El Feeling Salsa De," DRO SOUND 1515
The lead singer with Los Chavitos de Espana hits with his first solo LP with fantastic arrangements by Horacio Gans and song set material by Nelson Ned, Carillo and José Gutierrez. Best sale: "Quiero Que Te Vayas," "Amor," "Amor La Luz," "Compadre, Quiéreme."

LOS ANGELES RECORDS—"Rumba Mi First," INTERNATIONAL RSLP 416
This fast-selling singing couple brings a new dimension to some already sung songs, plus some good new male rock, all ballads. Musically and technically, this is one of their best releases. Best sale: "La Loco Conquerida," "Pasa Que Pasa," "Pasa Valer A Vez," "San Martin," "A la Mujer que Tanto Ama."

Latin Scene

Harvey Avenue of Coco Records, in town to promote the new Edile Palmieri LP, played parts of an upcoming **Carrito** release and the consensus is it will be a big hit. On the LP are **Ismael Rivera** and most of **Coco's** regular group, playing in the style that made him famous.

TR Records, on behalf of Mrs. Tico Rodriguez, is seeking a viewing contract with local TV stations throughout the U.S. to view the 30 one-hour Tico Rodriguez variety shows featuring such well known stars as Tony Bennett, Sammy Davis and Shirley Bassey.

Pascual Gorman and Tommy Olivencia have both recorded new LPs for Inca Records... New releases by Pericles include Lita, Lita Beltran "Cuando El Destino" Fernando Rios

"Me Voy A Ti" Conjuntos Africa Los Tumbados "Maldito De Suenos"; Juan Zalazar "Cruz De Olvido" and Los Solitarios "No Llores Corazon." The Supremas has split up, with part of the group remaining La Suprema and another group, **Crescen 70**, being formed by the others. The original owners of the Liceo Club have it back, and are featuring four bands on weekends. **Oro Broadway**, Willie Vega, Crescen 70 and Los Century.

Yvel Records readying a new LP by Conquistador Universal and an album of boleros by Universal vocalist Mando Santanaya. Raul Leon, sales manager of the local Caymans branch, celebrated the birth of a son Sept. 26.

ART "ARTURO" KAPPER

Billboard SPECIAL SERVICE For Week Ending 10-12-74

Billboard Special Survey Hot Latin LPs

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IN TEXAS

THIS WEEK	TITLE—Artist, Label & Number (Distributing Label)	THIS WEEK	TITLE—Artist, Label & Number (Distributing Label)
1	VINCENTE FERNANDEZ "Mi Lata El Sabado," Capricorn 3425	9	CARLOS MIRANDA "Carlos Miranda," Bop 1100
2	LITTLE JOE Y LA FAMILIA "Enchilada," Sonet 5015	10	CARLOS GUZMAN "Carlos Guzman," 10 682
3	RAMON ATALA "La Nueva Cancion," WM 1917	11	GOVINDU RETNA "Cantos Exoticos De India," DC 5044
4	LOS ANGELES RECORDS "La Lata," United Artists 126	12	ANGELICA MARIA "Angela," Sonido Internacional 8006
5	LUCHA VILLALBA "La Mujer De Los Indios," WGS 1029	13	LOS UNICOS "Los Unicos," DC 1046
6	FREDRICK MARTINEZ "Pase Gato," Fribelle 1023	14	SUNNY & THE SUNLIPS "10 Digital De Sueno," Salsas 2019
7	LOS HUMILDDES "Una Cancion Indica," Fania 516	15	ROYAL JESTERS "My Say Chicago," CC 109
8	LOS SAYLORS "Saver," Ruff 828		

IN NEW YORK

1	CELIA & JOHNNY "Downtown," Vaya 05-21	9	TICA 73 "Me," Ina SLP 1038
2	TITO PUENTE "La Indolencia," Tico LP 1322	10	EDILE PALMIERI "Sabor Sabor," Bop 1110 (Good)
3	ISMAEL MIRANDA "To Be Women," Fania RSLP 0846	11	DANNY RIVERA "En Cancion," Vaya LP 1047
4	PETE RODRIGUEZ "El Comite," Fania RSLP 0903	12	FANIA ALL STARS "Latin Salsa," Fania SLP 0834
5	EL GRAN COMBO "Me," 105-06	13	JOHNNY ZAMBO "Sabor Sabor," MCA 127
6	CHICO FELICIANO "Sabor Sabor," Vaya 05-22	14	PELLER RODRIGUEZ "Sabor Sabor," Bop 1110
7	ISMAEL RIVERA "To Be Women," Fania 1018	15	JOE BATMAN "Sabor Sabor," MCA 124
8	LARRY HAMILTON "Sabor Sabor," Fania SLP 0900		

ARCANO RECORDS

ARCANO RECORDS

Presents

MARIA DE LOURDES
Featuring the hit single
"Cruz de Olvido"
DKL1-3270



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Huge Show Nov. 9 at Astrodome

HOUSTON—A 10-hour country music show, with a new "theme" artist appearing every 45 minutes, has been announced jointly by Sidney Schlenker, executive vice president of the Astrodome Corp., and of the W.E. "Lucky" Moeller, president of the Moeller Talent Agency in Nashville.

The largest one-day country music show ever held will take place at the Astrodome, with as many as 55,000 anticipated. It will be held Nov. 9.

Moeller, recently appointed coun-
(Continued on page 41)

*Darling,
It's so lonesome
without you. Please
hurry home.

Love,
Allyson*

Dual Convention Fetes Oklahomans

OKLAHOMA CITY—Both national and Oklahoma artists were honored in a series of award shows at the Myriad here, part of a double convention involving the Oklahoma Country Music Assn. and the Oklahoma Music Assn.

The OMA gave its awards on a national basis, while OCMA honored its own.

The OMA awards were: male singer of the year, George Jones; female singer of the year, Dottie West; most promising artist, Cherie Greear; instrumentalist, Thumbs Carleile; songwriter, Kenny O'Dell; arranger, Cliff Parham, and record man of the year, Jimmy Bowen.

The OCMA awards were: male singer of the year, Wilson O'Neil; female singer, Peggy Gayle; steel player, Stan Kintrell; bass player, Dave Wood; drummer, Johnny Morgan; lead guitar, Tony Wallace; piano, Carol Northcutt; writer, Wes McMahor; fiddler, Randy Sanders; and band, Wes O'Neil and the Night Locons.

Kim Russell, a 22-year-old, was named Miss Oklahoma Country Music.

Various artists, local and national, made appearances at the shows at the convention, but the highlight was the final night appearance of the members of the Nashville Songwriters' Assn. in a show put together by Chuck Rodgers, Maggie Car-

oder and Henson Cargill, there were appearances by such outstanding writers as Harlan Howard, Kenney O'Dell, Curley Seaman, Tommy Collins, Gene Sullivan, Eddie Miller, Glenn Martin, Kenny Serran, and Mel McDaniels. Rodgers also joined in the performance, and Cargill provided his band.

Despite problems which plagued the gatherings, some incredible amounts of work were done by Bobby Nickels, an Oklahoma artist, who designed the awards, coordinated the projects, and made himself available for all of the detail work. Also heavily involved in the coordination of activities was Carol

Northcutt, an instrumental winner, who also put together the pagantry and was actively cooperative in all ventures.

Crowds for the shows were disappointing, but the events were bucking the state fair, which featured leading country artists such as Buck Owens, Jack Greene and Jeannie Seely, and the rodeo.

One thing was certain, country music is a vital factor in Oklahoma, and the image of it continues to grow. Top disk jockeys, such as Billy Parker of KVOO-AM, Tulsa, and Larry Scott of KLAC-AM, Los Angeles, played a big part in adding stature.

Hamilton to U.K. For 4th Season of BBC Television

CHARLOTTE, N.C.—George Hamilton IV, featured performer on the syndicated Arthur Smith TV series here, has left for England to videotape another in a series of British TV series he has done.

This is Hamilton's fourth season on British television. It will be videotaped by BBC-TV on location at Hatfield Palace, Hertfordshire, in a room where Queen Elizabeth I once held court.

While in England, Hamilton also will appear for a week at Allison's

Theater Club in Liverpool and at Rutley Variety Club in Yorkshire, and will do a London concert at the Wimbledon Theatre Oct. 27.

His 26-week television series will be titled "How The West Was Sung."

He also has a Canadian television series going, which he tapes in Hamilton, Ont. This show is in its second season, and is seen across Canada in syndication.

With the "Arthur Smith Show"
(Continued on page 41)

23 Artists For Seminar At Nashville

NASHVILLE—Twenty-three country artists will be showcased during the second annual Talent Buyers' Seminar to be held here Oct. 13-15.

Speakers also will be in evidence throughout. They include Wesley Rose, president of the Country Music Association; Nashville Mayor Beverly Briley; Bud Wendell, general manager of Opryland; Minnie Pearl; Danny Davis; Martin Riter of the Allenstown Fair; Paul Soleberg; Lou Acosta of Six Flags Over Texas; attorney Richard Frank; John Polk of RIAA, and LeRoy Van Dyke. Monday sessions will deal with tape piracy and with requirements and needs of parks. Speakers for this include: Lawrence Walman, Sunset Park; Dick Overdorf, Appalachia Lake Park; and Bob Gross of Doneyworld. A Talk-back Workshop will be handled by C.L. Teachworth, State Fair of Virginia; Myles Johnson, Clay County Fair; Niles Gray of Appalachia Country Fair, and singer Tommy Cash.

Tuesday's events, which deal with obligations to talent at fairs, include such speakers as Sonny James, Fred West, Johnnie Massey, Fred Huff, and Bill Wayne. The last seminar will cover the topic of product

(Continued on page 41)

Breaking Out All Over "IN AT EIGHT AND OUT AT TEN"



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Drummond**

on
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SKIPPIY BARRETT**

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ED BAUMAN

Produced by
**RICCI MARENO
MGB PRODUCTIONS**

Major Country Fests Set

LOS ANGELES—Two major country musical festivals have been set for opposite sides of the country, with a three-day show planned for Devereaux Downs outside Los Angeles Oct. 11-13 and the other for Walt Disney World in Lake Buena Vista, Fla. Nov. 16.

The Country Western Jubilee set for Devereaux Downs will have a separate headliner each night—Jerry Lee Lewis, Waylon Jennings and Marilyn Sells.

Other acts set for the three day program are Donny Burnette, Red Simpson, Bill Smith, Billy Armstrong, Carl Smith, Jerry Naylor, the

Jack Reeves Show and Don Lee. Show time each night will be 8 to midnight. Adult tickets will be \$5 per night, children between five and 16 will be charged \$2.50 and children under five are admitted free. A family ticket for two adults and three children under 16 is available for \$12.50 per night.

The 1974 Country Music Jubilee at Disney World features acts such as Donna Fargo, Minnie Pearl, Ray Griffin, Bobby Bare, Sunday Sharpe and Freddy Weller. All the artists will perform twice daily in Walt Disney's Magic Kingdom. They will also entertain at various spots throughout the park.

College Buyers Assemble

NASHVILLE—College campus talent buyers, operators of major listening clubs, and members of the Nashville music community attended the fourth annual talent showcase presented here by the Don Light Talent Agency.

The aim is not only to book dates, but to "solidify business and personal relationships."

Ten universities and colleges were represented, along with clubs from the South and Midwest.

Talent showcased for the occasion were Jimmy Buffett, Dick Feller, Cowan and Anderson, Cove, Alex Harvey, Lester Flatt and the Nashville Grass, and The II Generation. In addition to the show at the Exit/In, a boat cruise on the Cumberland River was held.

Light also announced expansion of his firm to include a 1974 graduate of East Carolina University to

work the area of college concerts. Bert Kennedy, 21, who was president of the Student Union at the school, had managed all of the entertainment events on campus.

Astrodome Show

Continued from page 40
Astro music talent coordinator for Astrodoman, will produce the show.

Already under contract for the event are Bobby Bare, Billy "Crash" Craddock, Donna Fargo, Waylon Jennings, George Jones, Tammy Wynette, Krs Kruttschnitt, Rita Coolidge, Willie Nelson, Marty Robbins, Hank Snow, Ray Stevens, Mel Tillis, and Dottie West. All are leading recording artists.

Schlenker says only the Astrodome is capable of handling the crowd anticipated for this event, which is called the Astrodoman Country Music Classic.

The show begins at 4 p.m. and continues until 2 a.m. Top seats will go for \$20.

Nashville Confab

Continued from page 40
sales, handled by Wilson Sparks and Bill Uthmeier.

The opening day events include a party by Amusement Business and the first talent showcase. The seminar is sponsored by the Country Music Association, and is put together by a committee consisting of Bob Neil, Buddy Lee, Walt Herney, Dick Blake and Hap Peebles.

Hamilton U.K.

Continued from page 40
here, he is featured on three separate syndications in three different countries, all running concurrently. He also continues to record for RCA-Canada.

Kitty Wells

the Queen of Country Music

NASHVILLE
MUSIC MALL
UNSHUTTERED

NASHVILLE—The Music Row Mall was opened here officially last Wednesday with a luncheon, press conference and ribbon cutting.

The Mall, located at the head of this city's Music Row, includes the new Country Music Wax Museum, the Music Mart, a gift shop, Dominie Carson's Mama's Country Table, and the Big Sea Coral Lounge.

The record shop is owned by Sae Klein and Doyle Wilburn, and is an extension of her measure shop located across from the old Grand Ole Opry House. The wax museum also has been moved to its new location from that site.

The structure also houses Aurora Publications, which is deeply involved in various aspects of the music industry.



BLACKWOOD BONANZA—James Blackwood, leader of the Blackwood Brothers, acknowledges his election to the Gospel Music Hall of Fame.

Too Much Love
Between Us

(CPS 0208)

A new single
on Capricorn Records, Macon.



CAPRICORN RECORDS

Nashville Scene

By BILL WILLIAMS

There are plans afoot for Johnny Cash to do his next album at his plantation near Montego Bay, using the Waylon Jennings Band to back him up. The LP will be co-produced by Jennings and Jack Clement. ... Dot plans to release a three-volume album set on Don Williams, recapping immediately some of the money paid to Dot for Williams' sessions.

Merle Kilgore is set for a 90-day tour with Ray Price. ... Ray Griff has been dropped from the Jim Halsey artist roster. ... Bill Starnes, back into the music business after an isolated departure, says he is managing Stan Hitchcock and Kenny Seariff.

Bill Anderson never had it so bad. When he and his wife, Becky, vacationed in Hawaii, the airlines someone shipped much of the baggage to Canada. Mrs. Anderson got a complete new wardrobe. ... Producer Philip Browning has set Diana Trask for a guest appearance Oct. 16 on the musical special, "New Country," to air following the World Series game. James Brown, now with the Arco label in Oklahoma City, will host. Other guests include Kris Kristofferson, Rita Coolidge, Buffy Sainte-Marie, Johnny Rodriguez, Mary Mitchell and Hoyt Axton. When the show goes into nationwide syndication in January, Axton is expected to be the permanent host. ... Singer/songwriter Jay White, associated in the past with such artists as Bobby Bare, Waylon Jennings, Willie Nelson, Tompall Glaser and others, makes his recording debut on Blue Canyon Records. The label is based in Albuquerque.

Tom T. Hall performed at two "Jamboree U.S.A." shows last week. ... Brenda Ariens, the Capitol group, did a tour with the Johnny Cash Show on the road in September. ... Moe Bandy has signed a booking contract with the Acuff-Rose Artists Corp. ... Mike Heyer now is music director of KBLU-AM in Wichita, Kan. The station just went country in August. ... Jack Blanchard who, with Miley Morgan, has a hit on his hands, is putting out one of the cleverest of all newsletters from his Orlando home. ... Based on the success of their country hit single, "Playmate," the Pointer Sisters are planning an album of country songs, and possibly a tour with Waylon Jennings. ... Ray Clark did another guest appearance on the "Donny Show," and has been signed for "The Odd Couple," playing an ex-football star. ... Gusella Horton is set for five "Match Game" shows on CBS. Charley Pride does the "Merv Griffin" TV show Nov. 12. ... On Nov. 11, Charley Pride, Ronnie Millsap and the Four Guys will tape the new "Donk Show" 90-minute daytime show. ... Dottie West will play Nashville's Exit/In late in November.

Johnny Russell's 10-year-old son survived an appendectomy in first place. ... The Starter Brothers are selling a western belt buckle of antique brass, featuring the Brothers in a Mount Rushmore pose. ... K-LAC Radio in Los Angeles will set Oct. 7-13 as Hank Williams Jr. Week. Then the station will do a 12-hour documentary on the life of Ray Price, now with Myrtle. ... Penny Cleaver, who formerly ran an artist bureau in Nashville, has joined Roger Talent Enterprises, owned by Roger Jackson. ... WAFB-TV in Milledgeville, Ga., goes to 24 hours with country programming, and is top-rated. It is sponsoring a big tour of the "Days" in Nashville and is top-rated. It is sponsoring a big tour of the "Days" in Nashville and is top-rated. It is sponsoring a big tour of the "Days" in Nashville and is top-rated.

Pat McKinley has signed an exclusive booking contract with Top Billing, Inc. ... Del Reuben has taped the "Hallmark of Country Music" radio show in the nation's capital, produced by the U.S. Army. ... Bobby Farish voted the number one Junior Country Music artist for the year by the Virginia Folk Music Association, Inc. ... Carzin Sipe, coming on strong as a leading country comedian, has formed his own package show for all future personal appearances. He has added Shirley Barr and Kenny Rogers to his show until. ... Don Harrison joins Jerry Moore and the Dettens 4. ... ABC is giving a big part to a newly-acquired Dot artist, Diana Trask, opening with her appearance at the Fairmont in Dallas. She also will play that chain's hotels in Atlanta and New Orleans.

Dan Hoffman has departed Sunbury-Dunbar to take an advisory role at Chess Records. Elaine Lord made the move with her husband. Jerry Lee Lewis picked the Bob Lubb Club in Memphis. Playing at the Mid-South fair at the time were Johnny Rodriguez and the Judds. James, who joined Quinton Acuff and Frank Mull in the audience, ... Harlan Sanders has cut his first record on the Shanton label, and it has the personal endorsement of his



GMA photo

DOUBLE WINNER—Bill Gaither, Gospel Music Association's Songwriter of the Year, accepts one of his Dove Awards in Nashville.

12,000 to San Pablo

SAN PABLO, Calif.—A crowd estimated at close to 12,000 attended the fourth annual Country Jam, borne here last week in Davis Park.

The phenomenal growth in attendance is attributed in part, at least, to local city officials who have gotten behind the project. The first year it attracted fewer than 1,000 people, and it has grown steadily. The park was completely filled.

Leading artist was Claude Gray, with Lloyd Hickey's "40 Grand TV Show" from Sacramento. Other performers were, for the most part, area

amateurs. The show was opened by local artists Mary Martin, with Red Barnes and the Country Knights.

Jackie Holder, spokesman for the show, says this area has given starts to many name performers, and that it now has the facilities to keep some at home and produce its own country sound.

Councilman Sam Morrison was singled out for his aid in building the show here.

Dove Files In To Aid Cheilman

NASHVILLE—Chuck Cheilman has expanded his publishing interests, and has retained Carole Dove, formerly with Tye, to oversee and coordinate the activities of three firms: Adventure Music, Touchdown Music, and Zeus Music.

The firms are owned by Cheilman and George Twitty. The Chuck Cheilman Company, which specializes in independent record promotion on a national basis, also will utilize Mrs. Dove to function as administrative assistant to Cheilman in his business activities. She also will assist Mr. Twitty, nationally syndicated radio and newspaper columnist, in the marketing of her show, "Music City Morning."

Cash McCall Plays To Can. Strippers

SIOUX TIE, MARIE, Out-Country music reached new dimensions this week when Cash McCall & His Honky Tonk Sturdent Cowboy Band began performing behind a strip-tease bar.

Strippers heretofore had not been known to shed to the strains of country music. McCall and his group are at the Lock City Hotel here, where the show is taking place.

Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 10/22/74

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* Size Factor—LP's registered proportional upward progress this week

Rank	Week	Title—Artist, Label & Number (Weeks on chart)
1	1	IF YOU LOVE ME LET ME KNOW—Chickadee Newton, RCA 411
2	1	BACK HOME AGAIN—John Denver, RCA 411
3	2	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, RCA 411
4	2	STAND BY ME—The Osmonds—Mersey, RCA 411
5	2	NEEDING CLOSED DOORS—Charlie Rich, RCA 411
6	2	COUNTRY—Anne Murray, RCA 411
7	2	ROOM FULL OF ROSES—Mickey Gilley, RCA 411
8	2	I'VE GOT THROUGH LOVING YOU YET—Conway Twitty, RCA 411
9	2	COUNTRY IS—Tim T. Hall, Mercury 278 1 100 (1st week)
10	2	PLEASE DON'T STOP LOVING ME—Patsy C. Daily, RCA 411
11	2	THE GARDEN TOUR—George Jones, RCA 411
12	2	VERY SPECIAL LOVE SONGS—Charlie Rich, RCA 411
13	2	ONE MORE AT A TIME—Martha Sells, RCA 411
14	2	I JUST STARTED HAVING GREAT FUN—New Randy, RCA 411
15	2	COUNTRY BUMPERS—Cal Smith, RCA 411
16	2	LET ME BE THERE—Olivia Newton-John, RCA 411
17	2	WUB IT IN—Bobby Charles, RCA 411
18	2	IN MY FAVORITE COUNTRY—The Marries—Mersey, RCA 411
19	2	PURE LOVE—Barbara Mandrell, RCA 411
20	2	THE RAINBOW HIT MAN—Charlie Campbell, Mercury 278 1 100
21	2	GREATEST HITS—Johnny Paycock, RCA 411
22	2	I'LL DO ANYTHING IF THREE—Joe Raposo, United Artists 411
23	2	GREATEST HITS—Ray Stevens, RCA 411
24	2	DEEP LATE—Freddy Weller, Columbia 411
25	2	I NEVER KNEW (What That Song Meant Before)—Carmel Smith, Columbia 411
26	2	SPOOKS & SNAKES—Joe Starnes, RCA 411
27	2	THIS TIME—Waylon Jennings, RCA 411
28	2	PICKUP UP—Dale Gribble, RCA 411
29	2	THE MARSHALL MAN—Waylon Jennings, RCA 411
30	2	THE VERY BEST OF BOB GORDON—Mersey 411
31	2	IN CLOUTON CAR AMOR—Sally Starnes, RCA 411
32	2	THEY DON'T MAKE 'EM LIKE ME—Dorothy Lynn, RCA 411
33	2	STANDING IN YOUR LINE—Barbara Fairchild, Columbia 411
34	2	ROCKY BROTHER—Ray Stevens, RCA 411
35	2	JOANIE PRETTY—RCA 411
36	2	NO WORD ON ME—Dick Foley, RCA 411
37	2	SUPER COUNTRY—Conline Cole, RCA 411
38	2	THE MOST OF CHARLIE HIGHT—RCA 411
39	2	LOVE IS IN BUTTERFLIES—Dorothy Lynn, RCA 411
40	2	SPOOKY LADY'S SONGS—Barbara Fairchild, Columbia 411
41	2	STAIN & STRIPES FOREVER—Marty Grady, RCA 411
42	2	COUNTRY MAN—Jerry Clower, RCA 411
43	2	GOOD 'N' COUNTRY—Marty Robbins, RCA 411
44	2	THE VERY BEST OF—Joe Raposo, United Artists 411
45	2	THIS TIME I ALMOST MADE IT—Barbara Mandrell, RCA 411
46	2	IN CONCERT—Floyd Cramer, RCA 411
47	2	LIVE ON STAGE IN MEMPHIS—Dale Gribble, RCA 411
48	2	GREATEST HITS VOL. 2—Loretta Lynn, RCA 411
49	2	FEW THINGS IN LIFE—Hank Snow, RCA 411
50	2	TO FIGHT THE WORLD—Jim Reeves, RCA 411

long-time friend, Johnny Cash. It was Cash who helped get Sanders part of a California premiere. Now a part of the Nashville community, "Sandy" has made scores of friends and is highly thought of as an artist and individual. Sanders on Denver has added Paul Davis of Bang Records to his roster. ... New Grass Revival is on the verge of signing with Shelter Records. ... The line group, Cellos, also is near-

ing a contract. ... More than 25 noted celebrities in the entertainment and sports fields now have accepted invitations to attend the Buck Owens Golf and Tennis Tournament at Bakersfield, with all proceeds going to cancer research. Jim Clower has a new season, produced by Allen Reynolds, and has the old Glaser Brothers band working with him. Her outstanding as a single.

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Classical

New Firm Will Produce Series for PBS Stations

LOS ANGELES—Partly because of the success of last season's Oscar-winning "Rendezvous" film that which started the Los Angeles Philharmonic conducted by Zubin Mehta, a new organization, Music Project For Television, has been formed and five 30-minute films will be produced for beaming over National Broadcasting System stations starting next January.

Allan Miller, conductor of the Denver Symphony Orchestra, heads the MPT organization.

Funded by contributions from the

National Endowment for the Arts, the Maryland Arts Council, the Kansas City Philharmonic, the Corp. for Public Broadcasting and Pyramine, the first five productions will embrace a variety of repertoire.

Two of the half-hour segments will feature the Kansas City Philharmonic under Maurice Peres' baton. Another will be built around Brian Pritman and members of the Denver Symphony as they rehearse and perform Wagner's "Meistersinger" prelude. A fourth will present Karl Hays' "Music For Prague" as performed by the Baltimore Symphony. The final entry in the series will be from the University of Pennsylvania music professor and composer George Crumb and his avant-garde works.

Miller is convinced there is a place for classical music on television. "We need to be aimed and bold," he says, "by using the visual capabilities of one medium in order to extend the vocabulary of the other."

Classical Sets Records at H'wood Bowl

LOS ANGELES—Excluding grosses racked up by rock, pop, jazz and season concert, the Hollywood Bowl for the second straight year topped the \$1 million mark in receipts and set attendance marks for strictly classical programs.

The summer home of the Los Angeles Philharmonic attracted 299,153 patrons for a gross of \$1,181,955, according to Ernest Fleischman, the Bowl's artistic director.

Receipts were boosted by guest appearances late in the season of the Cleveland Orchestra and the London Symphony Orchestra. The pair in Aug. 22-24, which featured the LAP directed by Zubin Mehta, was the largest in the Bowl's history as 312,519 paid \$131.34 to enjoy a Tchaikovsky Spectacular with fireworks.

St. Louis Gets New Conductor

ST. LOUIS—Walter Susskind took over seventh and last season as conductor of the St. Louis Symphony this month.

Succeeding him starting with the 1976-77 season will be George Semkow, with 28-year-old Leonard "Lennie" Sklarin serving as his assistant. The group's executive director, Peter Panichuk, and James Can, orchestra manager, will continue in their posts.

The orchestra's goals for 1975 include a tour of Europe, a new disk contract with Vox and a schedule calling for Semkow to spend 12 weeks in St. Louis the first year of his contract, then 15 weeks in each of the following two years.

CSO Sign New Pact

CINCINNATI—The 96-member Cincinnati Symphony Orchestra and Local 1, American Federation of Musicians, have signed a three-year labor pact calling for a \$60-a-week pay boost over the three years plus a \$30-a-week guarantee in the second and third years for "electronic media services"—recordings. Bae pay under the old contract was \$34.5 a week.

The symphony musicians also won improvements in daily travel expenses and medical coverage. They also agreed to an experimental plan for moving string players in their sections seating. Similar experiments are reportedly under way in Chicago and New York.

Grant Spurs Live Show By Station

PHILADELPHIA—With U.I. International Corp. coming up with a grant in excess of \$30,000, Station WHYY-TV, local public service station, will produce a one-hour live performance of the Philadelphia Orchestra which will be carried by the 246 public service stations across the country.

The program, to be called "Ormandy International," will be televised live with Eugene Ormandy conducting the local symphony from the Academy of Music on Oct. 28 at 8 p.m. Audiences will be composed of employees of U.I. International, a world-wide operation in waste, water and land management with its executive offices here.

The special will mark the company's 50th anniversary, and Ormandy has selected an international program including Copland's "Fanfare of the Common Man," Ransky, Koroski's "Scheherazade," Strauss' "Tales of the Vienna Woods," and Sibelius' "Finlandia."

Classical Notes

RCA Records threw a fancy buffet supper honoring Todd Jacobson following the piano New York bow with the Philadelphia Orchestra, conducted by Eugene Ormandy, at Avery Fisher Hall, New York, on Sept. 28.

Records will release a new album in February 1977, of German lieder, sung by Marilyn Horne, accompanied by Martin Katz on the piano. The American Music Center is publishing a comprehensive directory of performing ensembles concerned with new or experimental music, 20th century chamber music, and non-commercial jazz. Directory also lists auditions, performing facilities, and concert series involving contemporary music.

Houston Symphony clarinetist Don Stinson keeps in shape by jogging four miles each way to rehearsal. His training paid off recently when he came in first in a college track and field meet and second in another event. ... Chicago Guide magazine has acquired circulation and other assets of The Chicagoan, according to joint announcement by

Ray Nordstrand, president of WFMT and publisher of Chicago Guide, and William S. Patrick, Chicago's publisher.

Rochester Philharmonic Orchestra opened its 52nd season last week and Arthur Fiedler will make his first Rochester appearance on over a dozen of one several guest appearances.

ROBERT SOBELL

Melodyia Convention

MOSCOW—Horizons of The Soviet Record Industry was the title given to a convention and exhibition by Melodyia Records here at the Soviet Culture Pavilion.

Melodyia, currently celebrating its 10th anniversary, has an unusual output of about 600 million units, disc exports to more than 70 countries. The company boasts several recording studios with the most modern equipment, five pressing plants and cassette duplicating facilities, and a network of distribution centers in major cities.

Bruckner Medal to Mehta

LOS ANGELES—The 1974 Bruckner Medal of Honor has been awarded to Zubin Mehta, music director of the Los Angeles Philharmonic.

President Charles L. Eble and the directors of the Bruckner Society of America, Inc., chose Mehta "in recognition of his significant contributions in acquainting the public with Bruckner's great music."

British Decca-London will release the LAP's version of the composer's

English Symphony this month to coincide with the orchestra's Thursday (10) appearance at New York's Carnegie Hall, the first of three Goffman dates for Mehta and his musicians.

Samuel Mayes, long the principal cellist of the Philadelphia Orchestra under Eugene Ormandy, joins the LAP Monday (14) as guest principal cellist, succeeding Kurt Rether, who has retired after 17 years with the group.

PSO, Ormandy Mark Fete

conductors already set the season, provides for 26 pairs of Friday afternoon and Saturday evening concerts, 15 Tuesday evening concerts, 14 Thursday night concerts, rounding out the season with a short series of Friday night and Saturday night concerts. Despite a general increase in series tickets, every series has shown a gain in subscribers for the coming season.

Billboard Top50 Easy Listening

These are best selling records of the week, compiled from national retail sales and radio station play listed in our reader.

		THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE, Artist, Label & Source (Dist. Label) (Publishers, Licensee)
1	3	8			STOP AND SMILE THE ROSES Barbra Streisand (Columbia 180) (Columbia/Capitol Music, BMI)
2	4	7			CAREFREE ROMANCE The Four Seasons (Mercury 1329) (Mercury, CMG)
3	1	10			TV MAN America Music Bros. 8614 (ABC, ASCAP)
4	6	8			STREPTOPUT FOR JORDAN BUDGE (JORDAN) New Sound And Co. 801 (A&M, RCA, Blue, BMI)
5	5	6			LOVE ME FOR A REASON The Osmonds, WGM 1414 (Columbia)
6	2	11			I LOVE YOU, I LOVE YOU Olivia Newton-John, A&M 4350 (Juno/Walsh/Broadside, BMI)
7	9	5			AZZAM Candy King, Gm 8111 (SAB) (Columbia, ASCAP)
8	10	3			SECOND AVENUE Frankie Converse 31829 (Ariston/Reprise, RCA)
9	7	11			CHER, CANE YOU Dennis Weaver And Company, 3019 (Mighty Tunes, BMI)
10	24	4			RACE HOME AGAIN The Judds, RCA 1083 (Judy, RCA, ASCAP)
11	13	10			FREE MAN IN PARIS The Whelsh, Arizon 0541 (Gone With The Wind)
12	15	12			ONE MORE TIME Jim Whelan, Baskin 420 (RCA, ASCAP)
13	16	10			FEEL LIKE MAKIN' LOVE Johnny Cash, Atlantic 325 (Polygram, BMI)
14	11	10			I LOVE MY FRIEND Charlie Rich, Gm 8008 (Columbia) (Juno, BMI)
15	20	4			YOU'RE GONNA LOVE YOURSELF IN THE MORNING Brenda K. Starr, RCA 1083 (Judy, RCA, ASCAP)
16	13	10			ANOTHER SATURDAY NIGHT Glen Campbell, A&M 4350 (Juno/Walsh/Broadside, BMI)
17	13	10			YOU CAN TALK Dorothy McLeod, United Artists 45 (United, BMI)
18	21	7			ROCKE DANCE AND ANOTHER NIGHT The Four Seasons, RCA 1083 (Judy, RCA, ASCAP)
19	12	15			I SAW A MAN AND HE DANCED WITH HIS WIFE Don Williams, RCA 1083 (Judy, RCA, ASCAP)
20	26	10			WHEEL YOUR COIN IN THE JUMP Michael R. Miller, RCA 1083 (Judy, RCA, ASCAP)
21	14	13			I'M LEAVING IT ALL UP TO YOU Barbra Streisand, Columbia 180 (Columbia, BMI)
22	15	12			LOVE FROM NOTHING Hilly Kristall, A&M 4350 (Juno/Walsh/Broadside, BMI)
23	17	10			YOU AND ME AGAIN Hilly Kristall, A&M 4350 (Juno/Walsh/Broadside, BMI)
24	31	5			MY BELOVED OF LOVE Glen Campbell, A&M 4350 (Juno/Walsh/Broadside, BMI)
25	37	4			YOU CAN HAVE ME Sam Rivers, A&M 4350 (Juno/Walsh/Broadside, BMI)
26	27	7			CANT GET ENOUGH OF YOUR LOVE, BABY Barbra Streisand, Columbia 180 (Columbia, BMI)
27	15	13			YOU'RE DRINKING MY BABY Barbra Streisand, Columbia 180 (Columbia, BMI)
28	32	5			TEARFUL Barbra Streisand, Columbia 180 (Columbia, BMI)
29	35	4			ANOTHER LOVELY SONG Amy Williams, Columbia 180 (Columbia, BMI)
30	26	9			LET'S PUT IT ALL TOGETHER Sylvia, RCA 1083 (Judy, RCA, ASCAP)
31	33	5			YOU LITTLE TRICKSTER The Judds, RCA 1083 (Judy, RCA, ASCAP)
32	38	2			WALKING MAN The Judds, RCA 1083 (Judy, RCA, ASCAP)
33	40	2			CAPI'S IN THE CUBLE Barbra Streisand, Columbia 180 (Columbia, BMI)
34	39	3			MEET ME ON THE CORNER Barbra Streisand, Columbia 180 (Columbia, BMI)
35	42	2			EARLY MORNING LOVE Barbra Streisand, Columbia 180 (Columbia, BMI)
36	36	3			THEY FROM "CHRISTMAS" Barbra Streisand, Columbia 180 (Columbia, BMI)
37	41	2			LOVE ME, LOVE ME Barbra Streisand, Columbia 180 (Columbia, BMI)
38	42	2			MOVIE, MOVIE Barbra Streisand, Columbia 180 (Columbia, BMI)
39	41	2			WHEN WILL I SEE YOU AGAIN The Judds, RCA 1083 (Judy, RCA, ASCAP)
40	46	2			LA LA PEACE SONG O.C. Smith, Columbia 180 (Columbia, BMI)
41	43	4			SMITH SINGERS Barbra Streisand, Columbia 180 (Columbia, BMI)
42	42	2			THIS IS YOUR SONG Barbra Streisand, Columbia 180 (Columbia, BMI)
43	43	2			SECOND AVENUE Frankie Converse 31829 (Ariston/Reprise, RCA)
44	44	2			LAUNDRY IN THE Barbra Streisand, Columbia 180 (Columbia, BMI)
45	40	2			COME FILL YOUR CUP AGAIN Barbra Streisand, Columbia 180 (Columbia, BMI)
46	42	2			YOU'RE GONNA LOVE YOURSELF IN THE MORNING Brenda K. Starr, RCA 1083 (Judy, RCA, ASCAP)
47	42	2			YOU'RE DRINKING MY BABY Barbra Streisand, Columbia 180 (Columbia, BMI)
48	43	2			YOU'RE DRINKING MY BABY Barbra Streisand, Columbia 180 (Columbia, BMI)
49	43	2			PEOPLE DON'T MOVE Barbra Streisand, Columbia 180 (Columbia, BMI)
50	43	2			SECOND AVENUE Frankie Converse 31829 (Ariston/Reprise, RCA)

International

Robinson on Inflation In U.K.—Sees Growth Picture Lagging



PLATINUM AWARD—Charles Fitch, vice-president of Mercury Records, U.S., presents a platinum disk in London to U.K. songwriting-producing team Mitch Murray, left, and Peter Callander, center, to mark the sales of more than two million worldwide for their Paper Lace production "The Night Chicago Died," which they also wrote. The single was a second chart-topper in the States for the team—the first, "Bibi Don't Be A Hero," was their composition, though the big hit version was by the Heywoods.

Capital Radio Format Praised

By ADAM WHITE

LONDON—After twelve months of broadcasting, London's Capital Radio has captured a widespread measure of approval for its programming policies from Britain's major record companies. A survey conducted by Music Week among marketing and promotion men found that the station's musical format is generally considered to be both adventurous and flexible, and that it gives new artists a fair chance of gaining career-nourishing radio exposure. Programming of albums as well as singles comes in for praise, while Kenny Everett's early morning show emerges as Capital's hottest property in terms of musical content and popular appeal.

This vote of confidence in Capital is backed up by record company cash, too. Almost every major firm in the nation, which celebrated its first birthday on Oct. 16, for disk advertising. According to Capital's Robert Haymer, in fact, British Decca is the only leading company which is not buying airtime for its product at present.

Nevertheless, Decca's Richard Evans is one of those industry promotion men whose regard for Capital is high. He cites the wide variety of music programmed as one reason for his support. "It seems to play a whole spread of material. It's also possible to get an intelligent opinion from programmers there as to why they may not want to feature a particular record." Capital airplay alone will not necessarily break a single, explains Evans, "but it certainly helps." He pointed to the First Class single on U.K. Records, Bobby Dazler, as a case where heavy Capital plugging is giving a strong boost to the disk's national chances. Questioned about radio advertising, Evans said that Decca's air-usage of the London station's air time was a matter of company budgetary policy.

Warner Brothers' Bill Fowler views Capital's contribution to the promotion of new artists as considerable. "The programming is adventurous on its own, and features artists who would simply not get the exposure elsewhere. This is particularly vital as Radio One's format does not allow it to present new acts adequately." Capital is noticeably strong on album cuts, Fowler adds, and is more concerned with presenting the music than the disk jockey. "But I do hope the station

doesn't fall into the trap of crowding too many commercials into its programs."

RCA's James Fisher echoed Bill Fowler in his comments about new artists. "Capital is invaluable as a means of exposure for fresh faces." It is quality programming, he said, at a time when the BBC seems to be playing nothing but "golden oldies." Fisher finds it odd that the commercial station won't program certain major artists, but is broadly pleased with the way it handles its singles playlist. In addition, he feels that Capital can break singles, and cited the recent Marmalade single, "Just Don't Want To Be Lonely," as an example. "We look forward to our air time on that one, and a sock off."

Apart from the new talent aspect, EMI's Eric Hall feels that the existence of Capital has injected "an air of healthy competition into radio." He regards the station format that has enmeshed the music scene generally, and he is particularly enthusiastic about Kenny Everett's contribution to the airwaves.

Phonogram is devising a scheme to link record promotion and sales efforts so that regional breakouts can be traced accurately, and as a result, the firm is enthusiastic about the role that commercial stations play. Promotion manager Don Perrelli regards Capital's programming as easy to work with, although he does believe that its singles playlist could be expanded. His overall view of the station places it somewhere between the BBC and the now-extinct offshore pirates as far as its musical format goes. "But we are very happy with Capital," Perrelli observes.

The expressions of support for Capital go some way to underlining the attack on commercial radio stations launched last week by Douglas Muggridge, controller of the BBC's Radio One and Two. Firms who buy Capital air time to promote records are highly cost-conscious, and despite their approval of the station, they do not generally regard it as a cheap medium. The consistency with which they use it, however, suggests that Capital (which says it has one million-plus listeners per day) is more accurate in its audience ratings assessment than the BBC (which says that only 365,000 people tune into the station every day).

RCA, Phonogram and CBS are particularly heavy advertisers, and

K-Tel, Arcade and Ronco figure strongly in the schedules whenever they have a new album to push. Robert Haymer told Music Week that record companies spend an average of 400 to 700 per campaign with the station. These are usually one week in duration, and heavily weighted for the Thursday/Friday/Saturday peak listening period.

Albums generally receive more promotion than singles (75 percent of paid air time is devoted to the former, 25 to the latter). Transmission time of advertisements is governed by the type of product. Middle-of-the-road material is slotted in the daytime hours as a rule, while rock product goes out in the early morning (Kenny Everett) and late afternoon/evening (Roger Scott, Nicky Horne) shows. Capital imposes no restrictions upon the content of record advertisements, other than those issued by the IBA.

York Shuts Offices In London

LONDON—York Records and the associated company, Glynn Music, have closed their London office in Cranby Street and virtually all of the staff has been dismissed.

General manager David Jefferson will administer the business of the two companies from the Yorkshire Television Centre in Leeds.

Press and promotion manager Barry Johnstone says: "This in effect means a winding-down operation and, on a personal level, means that the employees have been made redundant. Of course the company is very strong indeed in the budget LP field."

However, Ann Bishop, who joined the company in June as label manager and recently announced the deletion of almost the entire back catalog of York Records, will continue to work on promotion for Glynn, Lowe, Loveless, Walker and the New Settles and their York Records' product from her home.

Says Mr. Bishop: "I can't just stop out of the industry and have a great deal of effort and time has been put

could not entirely insulate itself. Robinson expressed optimism of continued growth although "we must be in for a tougher time for a year or two."

In the case of WEA, Robinson pointed out that on 8 percent market share in the U.K., compared unfavorably with the company's 25 percent in the U.S. and also with business in some other countries. "As a relatively new company in the U.K., we are expecting to increase our market share and this is another reason why 1975 sales will increase. We shall fight harder for this extra business," he stressed.

Robinson recalled that at the last concert one year ago the company had just been segmented, with WB and Atlantic operating autonomously and WEA supplying sales and servicing back-up. "We have now had a year's experience of this type of organization which is unique in the U.K. and we believe it is the

best way to run a record company." He added that the WEA board had recently been strengthened by the addition of the WB and Atlantic heads, Ron Kuss and Phil Carson.

Robinson noted that over the past year, the new organization had scored 18 Top 50 singles compared with 16, and 41 Top 50 albums compared with 35 (both 1973 figures including Elektra). As examples of the company's success, he pointed to the hits by Aretha Franklin after a period out of the charts, the breakthrough of Alan Price and chart entries by the Doobie Brothers, Maza Muldrum, Montrose, Scaffold and Greenslade.

Robinson pinpointed two areas where improved performance was required. Back-catalogue selling had not matched that of new releases and tape sales needed a boost.

Tape sales, he said, were running 25 percent ahead of 1973 and in (Continued on page 48)

No. 1 in England

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Midi to Mark WEA's Re-Entry Mid-Price Market in U.K.

LONDON—WEA will re-enter the mid-price market with a 20-title package to be released in November. The company's previous involvement was several years ago with Warner Bros. Valiant label, the new label will be known as Midi—under this name it has been running successfully for some time in Europe—and will retail at \$33.75. Although a WEA enterprise, the Midi line will be backed by Warner Bros. and Atlantic repertoires.

Giving details of the Midi-Mature campaign, Ron Smith, marketing manager, told the company's annual sales conference in Jersey that dealers would receive an extra 5 percent discount during the pre-sell period from Oct. 1 to the Nov. 1 launch. On the merchandising side WEA would be supplying metal racks holding 200 albums, concert brochures for 40 albums, browser cards, color consumer leaflets and there would also be trade and commercial radio advertising.

Italy 'Blacked Out' On Rock Festivals

By ROMAN KOZAK

ROME—David Zard and Francesco Sannio, Italy's top rock promoters, have canceled their entire rock program for at least the next six months, they have announced here this week. Their announcement leaves Italy without any scheduled big-name live rock entertainment for the foreseeable future.

The cancellations involves the famed Italian towns of Deep Purple, Eric Clapton, Glastonbury, and John Mayall, the promoters say. In a statement released here the promoters blamed the London underground press. "Those new Don Quixotes," for the cancellations. The statement accused them of making unreasonable demands for lower ticket prices and challenged them to do better. Concert tickets in Italy average \$15-24.

The promoters, who lost about \$200,000 last July when authorities banned their giant Santa Monica rock festival, they have suffered some more knoxx since then. A con-

Among the artists figuring in the first release is Sammy Davis Jr., the new Glenn Miller Orchestra, Tina Turner, Wilson Pickett, Rancaval, Aretha Franklin, Sonny and Cher, Meco, Percy Sledge, Buffalo Springfield, Ray Charles, Otis Redding, and Frank Sinatra-Count Basie. WEA is also following the trend towards higher discounts for bulk orders as an incentive towards improved business during the autumn.

The focus of the discount offer is on bulk catalog material, already on release by Sept. 30—and it runs from Oct. 1-Nov. 1 (records) and until Nov. 15 (tapes).

Discounts will be on a sliding scale starting at 25 percent for 100 albums to 10 percent for 1,000 albums. On tape it will run from 3 percent for 100 tapes to 12.5 percent for 750 tapes.

Atlantic is mounting a special promotion centered on live U.K. acts under the title "British Is Best." The

five albums involved are the Average White Band, Heavy Metal Kids, Wally, "The Distance Between Us" by Wagner, and "Photographs" by Jan Gidding.

As an incentive to support the campaign, dealers ordering 25 albums—five of each title—will be given free 25 copies of a maxi-single featuring all of the acts. The maxi will come in a full-color pinfold sleeve and will contain biographical information on the artists. It is intended that the maxi can either be given away to purchasers of the album or sold separately. Orders for these albums count towards the WEA Christmas Discount scheme.

Merchandising will include browser divider cards, full-color poster, window display kits and the usual trade advertising.

During October the second batch of the WEA labels CD-4 discrete quadraphonic production will be leased, giving the catalog total to 43 titles. The new list includes albums by such artists as Frank Sinatra, James Taylor, Al Kooper, Aretha Franklin and ELP.

As part of the promotion for the quadraphonic releases, a special sampler LP is available to any dealer ordering 10 or more items. Additionally, WEA is distributing a Quadradisc Stockholm sticker to dealers taking the 10-pack and will also ensure that their names are added to a mailing list of stockists, which will be made available to the public through all manufacturers of CD-4 hardware and software.

International Turntable

LONDON—Leslie Hill, for the past two years managing director of EMI New Zealand, has been appointed director of international marketing, music and records—a somewhat similar post to that held by EMI Records managing director Gerry O'Dell before his present post. Hill will replace Len Wood, group director. He will supervise the international development of EMI marketing and product for territories outside Japan and the U.S. Initially, he will be concentrating on Europe.

Hill was finance director of MFP at the time EMI acquired the label from IPC. Before going to New Zealand he spent a year as deputy to the managing director of the international division of EMI Records.

European Pubs

Continued from page 3

tionally organized companies—in some cases they have strong representation whereas in other countries they are weak. The new setup means that each country has established a strong representation.

"Our member companies have all reached agreement on percentage breakdowns. The whole thing operates on a complete basis of trust."

"Often I've been in the States and been sold by publishers: 'We'd like you to represent us in the U.K., but what about the whole of Europe. Now we can handle the whole territory'."

"We don't think something big will happen every week, but the organization is there for some very nice things to happen. As far as we know, it is a unique setup."



"SHARP" PUBLICITY? If not in person, the Three Degrees—Shabba, Valerie and Fayette—at the 74 Japan Electronics Show, at the entrance to the consumer electronics booth of Sharp Corp. The Philadelphia Int'l recording trio is promoting Sharp's "Optonica" system stereo set in all forms of Japanese advertising. The girls were guests of honor at the opening of Osaka-based Sharp's Tokyo offices following their participation in the 3d Tokyo Music Festival, June 29-30, at which they won the gold prize of one million yen for "When Will I See You Again." Sharp's new Tokyo offices are adjacent to the headquarters of CBS/SONY, which represents Philadelphia Int'l in Japan.

From the Music Capitals of the World

LONDON

Ronco is set to improve on its sales achievement with "That'll Be The Dub," last year's top-selling album. The double album contains 44 tracks—32 older and 12 originals—and will be released in the London area to coincide with the public screening of the film when again stars CBS' David Essex, plus Warner Bros. artist Adam Faith. Ronco's television campaign will be restricted to London and the South pre-Christmas but as the film's general release expands across the country so will Ronco's advertising with breaks will run through until March. The film "Standards" is being released with an AA certificate after the film censor had second thoughts on his decision to give it an X-rating as a result of scenes of sex and drug-taking. However, after some private screenings to gauge public opinion which turned out to be favorable, it was agreed that the AA certificate as originally applied for would be permitted.

Negotiations, started in early summer this year between Carlin and Carlin partners Freddy Hiemoch and top American producer Mike Curb ended last week when Carlin signed an agreement for Carlin to have the U.K. representation of his three publishing companies, Kaye, Curb Music and Michael Curtis Music. The deal was first mooted while Carlin vice-president Paul Rick was in the States in June and in July agreed between Carlin and Carlin partners Freddy Hiemoch and California. Signing automatically gives Carlin the rights to the B sides of the current Decca and Marmalade, and the Andy Williams album "The Way We Were." Also announced by Paul Rick is the setting up of Sydney Sodenberg Music in the U.K., which includes the publishing companies of outstanding artists of SASCOW. Carlin has also announced the representation of Nineteen Eighty-Five Music, publishing outlet for U.S. Graham Center. Curious how new artists are just out in the States.

PARIS

Pathe-Marconi held its marketing and artistic convention in Corsica, plans for the next three months including Verdi's "Otello," directed by Herbert von Karajan; promotion

for Julien Clerc, a French artist appearing at the Olympia in November; and promotion for international titles and artists, including music from the movie "The Great Gatsby," and Stevie Wonder. Pathe-Marconi general director M.P. Boutelet gives very satisfactory summary overall.

Jean Charles Edeline, a French film personality and owner of a chain of theaters, has been named president of the new TV film production unit set up under the new radio and television organization here. His appointment is regarded as a victory for private enterprise, since he is a businessman and only recently bought out a state-owned film company. French newspaper Le Figaro described the voice of Rod Stewart, appearing for the first time in France and something as if he'd just emerged from an East End of London pub.

Claude Nouzeau is back at the Olympia, after a gap of five years. Now 42 years old, he lost popularity when he turned to complex music and sophisticated lyrics, but his reappearance now is due to new-found simplicity. New lines in video-disk from Thomson at Vidcom—the disk runs on an air cushion and can be read like a book; that is, it can be speeded up, slowed down, stopped in the middle, or turned backwards and forwards.

HENRY KAHN

VIENNA

Peter Cornelius, winner of the Shearwater 1973 talent show organized by the Austrian TV company ORF, signed an exclusive contract with Polydor. His first LP is being recorded this month. ... Another will distribute worldwide the various labels of Premier Records, except in the U.S., Canada, Switzerland and West Germany, and Amsterdam now has the distribution rights for Austria, of Buddha and Karma Stars.

Alexis Hanner, 27-year-old Viennese, awarded the Koscusko Prize, the best song in the world, at the Tanglewood Festival in Massachusetts, U.S. ... Australian pop duo Waterloo & Robinson's hit single "Hello World" is being released in Switzerland, West Germany, the Netherlands and Portugal. ... U.K. group Nazareth gave concerts in Innsbruck, Linz, Wiener Neustadt

(Continued on page 48)



SUGAR LUMBER—At a private party in London, the Rubettes were presented with the 1974 British Record Awards. The group, consisting of Susan, Baby Love, silver and gold disks for 250,000 and 500,000 sales of the single in Britain, and a special award to commemorate worldwide sales of more than 3,000,000 copies. Pictures shown (left to right), the Rubettes wearing hats; John Frain, Polydor managing director; Bill Hunt; Tony Weddington (co-writer of Sugar Baby Love); Peter Arnesen, Mick Clarke, Wayne Richardson (producer of Frayday and chief and co-writer and producer of Sugar Baby Love); and (seated) Alan Williams, Tony Thorpe and John Richardson.

U.S. Increase in Record Sales A Problem for Touring Acts

By MARTIN MELHUISH

TORONTO—The increase of the American withholding tax levied on foreign acts looms as one of the biggest problems currently facing Canadian touring acts. Says William Hinkson, a prominent Canadian music business lawyer whose clients include Concert Productions Inc., SRO Productions, Greco Entertainment, Keith Hampshire, Stan Jacobson, Peter Donato and Christopher Kearney feels that the time has come for Canadian acts who tour the U.S. to request to have their income in terms of money in their recording contracts to offset this situation.

Says Hinkson: "With the increase of the American withholding tax to 30 percent, it means that an act has to pay an agent, a manager and perhaps a business manager off the top, it presents a very real cash flow problem for the act. It's not that at the end of the year that 30 percent is returned in the form of a tax credit but, unfortunately, it gets to be a very complicated form of tax credit. It means that Canadian groups who are touring in the U.S. need tour support from their recording contract. It may even mean going and renegotiating that particular aspect of the recording contract with the record company. As long as a group is on tour, it requires a certain number of dollars flowing weekly and daily. The very least of which is that 30 percent deduction that that cash flow is greatly upset."

There have been suggestions that this tax is easily sidestepped by the setting up of an incorporation in the U.S. company, Hinkson is skeptical as to whether this is a foolproof solution. Explains Hinkson: "I have talked to a number of U.S. attorneys

about this problem and frankly, I am not sure that that is the answer. I've also discussed with various people that perhaps there could be a very complicated form of what is known as factoring whereby an established group with a corporation and well-established management could set up a factoring company, in such as a bank and borrow the equivalent amount of 30 percent and pay current interest rates on it for the year. It would mean that they would not be cash poor as opposed to waiting for a year."

Tax problems are not common only to Canadian groups traveling to the U.S. Foreign acts coming to Canada often run into problems with the withholding tax too because they are not familiar with them. Says Hinkson: "I believe that very shortly we also are going to

have an increase in our withholding tax. One of the ways that we are successfully convincing some of these groups that aren't familiar with this tax and our income tax that these deductions are legitimate, we actually take them to the tax department and sit down face to face with the tax authorities who explain the situation. There is unfortunately a situation existing in Canada where sometimes it is unclear as to the basis on which the 15 percent or the income tax, which is not withholding tax, is administered. There sometimes can be a discrepancy depending on what part of the country you are playing in. It is my understanding that this will be ironed out within the immediate future. The government is doing everything in its power to make sure that there is a uniform tax administration."

A&M Parley Accents Closer Ties by Sales & Promotion

STE. ADELE, P.Q.—The A&M convention, which this year carried the theme "We Sell Music," was held at the resort of Chambray in Ste. Adele just north of Montreal recently. The convention, which stressed the need for a stronger connection between sales and promotion and a more national outlook, consisted of product presentations from its recently acquired Canadian independent, Goldfish Records and the presentation of the new line of their own full product line.

The Goldfish presentation was made by Ray Petteger and a new Chilliwack single "Crazy Talk" was

introduced to the gathering. It was later decided that Chilliwack's LP "Riding High" and Terry Jacks' LP "Season In The Sun" would be re-worked in Canada.

The Love Productions product presentation was made by Frank Davis, the company's president, and Alan Mullin, national promotion director. Love Production met the Huggitt Family performed at the convention.

Among the A&M full product introduced at the convention were new LPs by Louane Rockwood and Cliff Carroll entitled "The Hard Part Begins"; Ian Tyson's first solo LP, "Of Love"; and LPs from Valdy, which will include a special promotion and Sound 90.

Singles product include "Renaissance" from Valdy; "Ransom Home" by Lorence Vudi; "Fly Raven Fly" from Bruce Miller, and "Every Mile" by Louane Rockwood. A new single is expected to be released from Ian Tyson's latest LP and it was decided that "Love You Back" by George F. Sarno, "Jimmy Mack" by Charly Brown, and "Forever and Ever" by Keith Hampshire would be re-released.

Strong Canadian Maritime inroads were made by A&M as the last year due partially to the efforts of David Brodeur, who was appointed national marketing manager at the convention. Claude Paré was appointed production manager.

One of the highlights of the past year for A&M has been the success it had with product from Scottsboro Nazareth. It was announced that by the end of the year there were 80,000 LPs in this country. The band will undertake an extensive Canadian tour from Oct. 22-Nov. 17. Charley Prevost, A&M's national publicity director, will accompany the band.

BILLBOARD
IS BIG
INTERNATIONALLY

TORONTO

April Wine's latest LP on Terry Frost's Aquarius Records, "April Wine Live," is one of the latest selling albums for that particular label. Some 25,000 units of the album were shipped initially in Canada. ... The June Awards will be televised for the first time in 1975 on the CBC television network. Like The Tonight Show will produce the show for CBC. ... Anne Murray will appear on the CNE Music Awards show from Nashville on Tuesday (14). ... The New Green tour of Canada, promoted by Donald E. Donald Productions and Concert Productions Intl, played to capacity audiences at nearly every date. D&D Productions also promoted a cross-country tour by April Wine. They are calling it the company's most successful Canadian tour to date. The April Wine tour covered 60 centers in 60 days. ... John Lennon recalled Toronto's CHUM-FM on Sept. 26 and spoke to announce John Denver on the air. ... Toronto resident Ben Nobileman has been re-elected president of the Society For the Recognition of Canadian Talent. The election took place at a recent membership meeting at the King Edward Hotel in Toronto.

Alexander Mair, president of Attic Records and manager of Gordon Lightfoot has been appointed to the board of governors of Musey Hall, a new 1,000-seat theatre in Kingston, Ontario. Peter Dinklage and Geeta Reno, the popular morning show on CHUM-FM, Toronto will appear at Seneca College with The Amazing Kresley on Tuesday (8). ... The Canada Fair, which is annual sales and promotion meeting at the Prince Hotel, Toronto. Present at the meeting were Emerson Short, Gordon Lightfoot, Peter Dinklage, Steve Paulock of Emerson Sales, Vancouver, GRT's western distributor, Peter Morch and Bryan Tucker of Alberta, Pearson and Canon. GRT's Albany distributor: Wally

Solushky, Glen Goe Smith and Chris Alexander of Laurel Records, the company's Manitoba and Saskatchewan distributors; Ron Reynolds, president of the company; Jeff Burns, Jim Corbett, Larry Dennis, Maggie McFadden (no longer with company), Norma McFadden, Joe Tuck, Les Kelly and other members of the Toronto office; Ken Dion and Donnie Yvon from the Montreal branch; and Ted Evans from the Maritimes. Other guests included Willie Somner, vice president of GRT Tapes, Peter Padernack of 20th Century International; Paul Haffert and Bruce Bell from HLP and Bell; Herman Turkstra, Ian Thomas, manager, and David Blesney and Jim McConnell of Special Records.

Gary Slaght has been appointed national representative for WEA Music of Canada. ... London Records of Canada has increased the price of Bonus Pack Two Record Sets, and two-record sets from Bryan, J.C. Harce, Hickox, Ovation, Beta, Philips and Gamma from \$7.98 to \$8.98. Also included in this price increase are Philip Imported Classics, Philips Double E-bricks and cassettes and Gamma Double E-bricks and cassettes, all raised from \$7.98 to \$8.98. ... Montreal-based Barclay Records have released the debut album by Kansas. ... Russ Halliwell's latest, "Mouth New Days" on Aquarius Records in Canada has been picked up for distribution by Big T Records. ... The Christman Brothers have been signed to Mel Shaw's new label, Orion. The main single for the label is "Goodbye Old Man." ... Leigh

Ward, now being managed by Kelly Pappas in Los Angeles recording. ... Jim Kale, Jim Milligan and Martin Karmann have put together a booking, management and concert promotion company to be known as North Star Productions, based in Winnipeg. ... MARTIN MELHUISH

CAPC Take: 8.7 Mil in '73

VANCOUVER—John Mills, the general manager of the Composer, Authors and Publishers Assn. of Canada, speaking at the Communications 90 convention held at the Bayshore Inn, Vancouver on Sept. 21 by RPM Music Weekly, indicated that CAPAC in 1973 collected \$87 million from the radio and television industry was derived from domestic licensing of users of music in Canada. In breaking down the amounts, Mills revealed that \$3 million was derived from commercial AM and FM radio broadcasting; \$2.2 million from commercial television; \$2 million from the Canadian Broadcasting Corporation; \$1.5 million from radio and television, and \$1.3 million from general licensing revenue, which includes under this heading fees collected from nightclubs, cabarets, bars, back-country, discotheques, dance halls, Canadian Pacific Airlines, Air Canada, theaters and virtually any premise using music in public in Canada.

In addition to this amount, \$632,000 was received by CAPAC from performing rights societies around the world as payment for the performance of Canadian music abroad.

Adds Mills: "... insofar as music created by CAPAC writers is composed of the sum of \$632,000, \$455,000 was paid to CAPAC writers as against the sum of \$171,000, being paid to publishers, so that in reality the total amount created by CAPAC music abroad would be approximately \$916,000, the difference being the result of sub-publishing agreements with foreign publishers or works published

abroad and not having a Canadian publisher interest. To complete the arithmetic, I should add the sum of \$519,936 was added to the distribution pool during 1973 which was derived from investment income. As distributions must be made in arrears in order to analyze programming and the money is not in such distributions, having already been collected from the user, it is invested on behalf of the members until distribution cheques can be issued. The totality of this investment income is distributed to the composers, lyric writers and publishers sharing in the distributions on the same basis as the distribution of the license fees."

Mills reported that the total 1973 overhead of CAPAC was \$12 million of which \$84,000 was an exceptional expenditure for 1973 caused by CAPAC moving to new office space. The percentage figure is 14.3 percent in total of 13.3 percent added for the exceptional cost incurred in the move during 1973. Mills noted that the cost was not borne by Canadians alone but inasmuch as the costs are deducted before the monies are distributed, they are shared by the Americans, British, French and all other composers, lyric writers and publishers whose works are administered by CAPAC. Mills later asserted that he is not as pessimistic about the state of the Canadian music industry as some. Says Mills: "Considering the size and popularity of Canada's market, doing remarkably well with records on the international charts over the past few years. I can only see more of the same for the future."

A 'Stick' About Licorice

TORONTO—There was a great flurry of activity in the Canadian music industry recently when the announcement came from Attic Records, headed by Al Mair and Tom Williams, that it had come up with a stick for vinyl in licorice.

In an initial release, Mair announced: "We have been concerned for sometime about the possibility of a vinyl shortage and it is because we are a new company, perhaps we could bring a fresh approach to the problem. We chose licorice, when a very fine product from Germany was brought to our attention by David Elffelt of London Records. There were, of course, some initial problems with developing this configuration for the mass market, all of which we think we have overcome. Because licorice is extremely malleable we thought we would have some problem with weight. However, after field testing we found that not even the post office could twist the licorice to the point that it could not easily be put back into shape."

Attic's director of manufacturing, Dr. Verne Vin, P.V.C., the release related, had contacted the design firm of Derek Carter & Associates, and they had come up with the hardware to play the licorice product in mono, stereo and quadraphonic. Vin introduced the blueprints to an incredulous crowd

of music industry personnel at the opening day of Communications 90 in Vancouver.

If one has not guessed by now, Vin is a fictitious character played by a professional actor hired by Attic, and was part of an imaginative promotion for three new singles from the company.

The singles "To Be Released on Vinyl" (a parody on the Beatles' Fleming's "Long Gone Field's "Dance Gypsy Dance"; and Ron Nigrita's "Lost in Colorado."

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OCTOBER 12, 1974 BILLBOARD

VDCOM: Event of the World Score

Continued from page 4

By any standards, then, VDCOM was a major industry event of worldwide scope, and commensurate general Bernard Chevès has also to be commended for the elaborate but smooth organization behind it. Nevertheless, there were some respects in which the show was less than ideal, some which have been noted and will be hoped to be improved. To begin with, there was little of the excitement and optimism apparent that one might reasonably associate with a revolutionary new industry. It is now more than five years since EYRE's first videocassette demonstration, and even allowing for the long time span of development, everyone now recognizes that there is a very long way to go, both in terms of hardware improvement and standardization, and of the provision of software, not to mention actual marketing questions. Many of the expenses related in the study sessions were cautionary tales of partial or total failure. The ghastly of notorious video casualties like Carrievision, CBS, Motorola and Rank Bunk were present, but a number of key firms were not. MCA and RCA both presumably eluding to go in search for the imminent New Video Video Expo. Several previously demonstrated systems were conspicuous by their absence. Sony's Mavica video card, first shown in Canada, and Philips video card. Hardware manufacturers with workable systems seemed unenthusiastic about putting them on the market, talking of inter-firm discussions first to arrive at some semblance of standardization. Software programs for anything other than educational and business training purposes, where video is of course already well-established, were virtually non-existent.

For video hardware, this year was the year of the disk. Most spectators were MDR's demonstration of a

York Records

Continued from page 45

in on their current releases, or those soon to come out.

Bishop will also continue with the promotion of the Mill Reef album scheduled for release on Friday (1). Bishop has received additional orders of 15,000 copies for the record which is based on the TV film about the famous race horse. Something To Be Proud The Morning After The Moon is being launched next week with a reception at Crocksford and will be promoted on national and local television in Type Tens and will be accompanied by a seven-second spot during The World Of Sport On Saturday (12).



PURPLE GOLD—Deep Purple is presented with a gold disk for German sales of 150,000 copies of the album "Burns." by EMI Electronics managing director, Walter Gunt. At a reception during the band's German tour, left to right: Brian Johnson, Jon Lord, Ian Gillan, Roger Glover, Nicky Hopkins, David Coverly (Purple manager), Marcel Avram (manager of Mama Cassette), and Wilfried Jung.

magnetic disk with full record and playback capability, comparatively simple mechanics, and a projected marketing date of May 1975. Representatives of Deca-Telunken, who are unable to announce a launch date for the Teb disk promised for the beginning of this year, must have laughed ruefully. Thomson-CSF, by contrast, said cautiously that the optical disk shown by the firm would not be marketed in the near future, and a Philips representative, explaining the absence of the company's disk, pointed out that there are now no such disk 14 centimeters in the field. Clearly some rationalization is necessary, and there are signs that this will happen, most clearly with the MCA-Philips joint announcements of an alliance dividing hardware and software responsibilities between them.

Speculation as to which disk system will emerge on top was extensive. Magnetic disks are felt to be more generous to offer enormous advantages over magnetic video tape systems, despite their ease of use. Mechanical systems like Teb create serious problems, such as the complexity of the playing surface, which may prove insurmountable. Optical systems require incredible accuracy of focusing for efficient read-out.

Meanwhile, the established videocassette system continues to hold its own in the consumer market, such as it is. Philips hopes to sell 16,000 VCR units in the U.K. market by the end of this year, and Sony's U-matic system is available in Britain in the VCR version already. In addition, there have been a number of licensing agreements with Philips on the part of Thorn, Saba, Hitachi and others for manufacture, on similar lines to JVC's agreement with Sony. In the cartridge field National Panasonic and Hitachi both have 8-inch systems on the market at around \$1,500, while JVC has the more elaborate 1-inch cartridge available. Then there is a profusion of reel-to-reel video machinery from a variety of companies, including the Akai-Sanyo, and Toshiba, all of whom were exhibiting at VDCOM. Sanyo with its VTC 7100 portable cassette system also on show, though slightly sparsely by Sony's demonstration of two additions to the U-matic range, with a lightweight Trinitron camera and VQ2350 editing machine. The VQ2350 portable video recorder, the world's first in the U-matic system.

Among the software companies represented at Cannes were Poly-media, part of the Polygram giant but still confining itself largely to television and educational programs, Guild Sound and Vision, one of the many film distributors

which are now offering their material on videocassettes, and Crown Cassette Communications, a British company formed in 1970 that distributes on behalf of Reader's Digest the Intimate and the TV series film concerns. Their catalog contains a respectable selection of leisure material, including many old films and a series of called Superstar Road 13 half-hour shows about major rock groups.

Generally speaking, record companies have done little to provide software programs for the home market as yet, and some hardware companies have been hesitantly edging their way dragging their feet. However, TVL, a new company represented at VDCOM by its French agents Videocass, has few complaints on this score, having put up a catalog of one-hour video shows for discotheques, using primarily film and video material contributed by record companies which are only too ready to acquire the exposure for their acts in the European countries, excluding Britain, where TVL operates.

The TVL studio sessions created a great deal of ground, much of it in the form of cable TV however. Morning sessions on video included the subjects of training, education, information-pearson and leisure education, but the specific nature of the topics discussed. Some participants felt they were too specific, in fact, since the individual experiences of the participants were not shared. The companies seemed sometimes to obscure the overall picture of the area in which they were operating.

A recurring theme apropos the showings of software programs was the question of copyright. It was agreed that the problems were complex, and that not enough was being done by the industry or its representatives to resolve them, and the point was graphically illustrated by differences of opinion on copyright law between different experts and floor participants. Some participants had improved material in copyright, and others objecting that in France all creations of the mind have copyright protection regardless whether there is any physical substrate. Consequently, permission would be needed for the reproduction of virtually anything. One mention was made of the U.S. Copyright Office reviewing 70-year-old copyright law, and another said, yet but the U.S. has not yet signed the Berne Convention.

The general impression was of confidence in the future tempered by recognition, based now on experience, often later, that video is going to be a very real standardization in hardware, and of accumulating sufficient software to make video peaceable in the home of anything other than nothing (legally), broadcast material. In the closing session, Gunnar Bergvall, head of the Swedish Nord Video concern, gave a concise picture of the future when he distinguished between permanent and non-permanent, mass- and mass-media. Video, he said, should be considered as a permanent, mini-media like books and record and marketing should follow the same paths as had been laid down for books and records.

International

From the Music Capitals of the World

Continued from page 46

and Vienna on their recent Austrian tour.

Frank Zappa and the Mothers of Invention performed here in the new hall of the Vienna International Horticultural Exhibition... and forthcoming concerts at the 12,000-seater Vienna Stadthalle will be by Polydor artists Freddy Quen and Karl Warner, and by Philips artist Demis Roussos... Concerts Music-Austria ensemble featuring old music, is now on a fourth concert tour through Canada and U.S. ... At the Salzburg Festival, Deutsche Grammophon presented an exhibition called Ten Years of Classical Music on Muscassettes. Visitors were given an overall picture of the DGG classic-cassette repertoire.

The Austrian Radio Co. broadcast 24 performances of the music festival at Carinthian Summer '74 between July and September this year... Thirtieth anniversary of the Brecht Festival celebrated from July 7 to August 18 next year during the festival will be the Johann Strauss work "A Night in Venice," conducted by Heinz Wallberg, and the Vienna Symphonic Orchestra and Don Pasquale, by Strauss, with Giuseppe Tadda, and also Mozart's La Finta Semplice.

Amadeo released an album by Joerg Demms, including previously unpublished Mozart sonatas in conjunction with the Vienna Philharmonic. The Austria Week in Gothenburg, Sweden, features performances by the Vienna Philharmonic Orchestra and the Mozart Ensemble.

MANFRED SCHREIBER

TOKYO

Color telecasting hours are being extended here with the raising of nationwide curbs on use of electric power. Scheduled for resumption here at 11 p.m. Saturday night is the "In Concert" series, this time on Channel 8 (Fuji Telecasting) instead of Channel 12, Tokyo. The half-hour segment will feature the Double Bros. (Wu, War (U) and Edgar Winter (Epic), vocal/instrumental groups, according to the weekly program notes.

After three years, Werner Mueller at His Orchestra will play Japan for the sixth time, the first time since 1971 says The West German recording group is due here Nov. 9 to give 20 concerts from Nov. 9 through Dec. 1. Werner's concert series has also been fixed for the new Sautana, vocal/instrumental group, from Nov. 20 to Dec. 14, Udo Arins says. It will be the second time during this neck of the woods since Carlos Santana, who played Japan with his original group last summer.

Water-Pioneer will have deleted 217 tapes by Nov. 5 from its inventory of 1,167 records, leaving 378 (TWA International, 174 Japanese). The 271 cassettes comprise 14 12-inch LPs (W international, 44 Japanese), 4 7-inch LPs (all Japanese) and 14 singles (its international, 38 Japanese). ... Sylvie Vartan is due back here to play, says Toyocho Yokoyama of Universal Ocean Promotion. Twelve concert dates have been fixed for the French singer, artist, Oct. 1-23, by UOP. ... Twelve also have been set for the Bee Gees, from Oct. 19 to Nov. 6, says Jiro Ueda of Kyodo Toho.

Polydor K.K. expects to release "Strivin/Coleman Hawkins"—the last recording by the late tenor saxist—on the Pablo label Oct. 21. ... Scheduled

for release here from Nov. 25 is a "Southern Rock Expedition" series of six LPs manufactured by Warner-Pioneer from master recordings owned by Capricorn. ... The Polydor recording of "Sugar Baby Love" by Wayne Blackston (New Waddington) by the Rubettes has the No. 1 spot Sept. 28 on FM Tokyo's "Pops Best Ten." The U.K. single was released here July 21. ... The first of the 1974-75 Japanese festival group, is due here Nov. 26 to play Japan for the first time, with six concert dates fixed by the Aoyama Music Office from Nov. 28-Dec. 4. ...

From Wednesday (16) to month-end, Toshiba-EMI is debuting 81 international popular records, 309 classical and 250 Japanese items from its record catalog, also 574 pre-recorded music tapes. ... Steepy John Estes & His Band will play Japan for the first time, here in the music capital Dec. 25-28 and Osaka, Dec. 30, according to preliminary reports. ... Charles Aznavour will be back here Jan. 28-Feb. 5, his last tour of Japan, says JIRO UEDACHI.

STOCKHOLM

POLAR artists ABBA have just finished recording their new album in the CBS Studios, in Stockholm, just outside Stockholm. Their last LP, "Waterloo," sold more than 250,000 copies in Sweden alone, which qualifies them for ten gold disks.

LIL Lindfors has been presented with a diamond disk for her latest Metronome album "Com Jagen." "She sold over 50,000 copies here." ... Swedish collecting agency STIM has just distributed \$2,530,000, of which \$1,200,000 went to local companies. ... The 1974 edition of \$2,460,000. ... Lee Hadewood, who has signed a recording contract with CBS, to perform with Decca artist Ana Kristin Hedmark at Berns in Stockholm, from Oct. 21-31.

Dutch group Eksplosion received their third gold disk for the album "The Best of Eksplosion"—and U.K. band Status Quo also won gold here for the first time with their album "Q."

Following their success in the Polish Spot song festival, CBS group Soolfi Pike has been invited to take part in festivals in Tokyo, Rumania, Bulgaria and Yugoslavia. ... EMI's new album "The Sound of Silence" by Simon & Garfunkel will be released here with three album releases.

In October 1972, Johnny Cash played a free concert at the Osteraker, outside Stockholm, and the show was recorded for an exclusive Stockholm release by CBS. ... Celebrating 25th anniversary, Metronome has released four two-album sets featuring legendary jazz musicians—two by top Swedish jazz pianist, and two by American jazz pianist, Sweden. ... EMI has released Blue Suede's new album "Out of the Blue" set includes the single "Doctor Rock's Roll."

LIEF SCHULMAN

Growth Lagg

Continued from page 45

some companies represented between one-quarter and one-fifth of album sales. WEA started selling tape a year ago and suffered because of the high cost of the tape. The inventory position did not recover for several months, but the problem had long ago been resolved.



I Feel Sanctified.

The new single from the Commodores' hit album "Machine Gun."



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Billboard TOP LPs & TAPE

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[illegible]

* **STAR PERFORMER:** Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-500 Upward movement of 10 positions. Recording Industry Association of America 2001 for sales of \$1 million dollars at retail-uniters level. Recording Industry Association of America seal audit available and optional to all manufacturers. (Seal indicated by colored dot)

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The Nation's Next Big "Message" Song

Los Angeles Times

Tues. August 27, 1974 - Part II 7

Living in the Bottle

BY SANDRA HAGGERTY

SALT LAKE CITY—"See that black boy over there/ Running scared/ His old man's in the bottle/
"See that sister/ Sure was fine/ Till she started drinking wine/ In the bottle/
"Now don't you think it's a crime/ That time, after time, after time/ People are/ Living in the bottle/

These are the lyrics of a new song recorded by a group called Brother to Brother on the Turbo label. Like many of the contemporary "message" songs, "In the Bottle" is insidiously thought-provoking. Our young people dance the latest steps to its beat, and laugh all too knowingly about those they know who are "living in the bottle."

The bottle (alcohol) is part of the great American life-style. All racial and socioeconomic groups pride themselves in serving guests good liquor, as opposed to cheap rotgut. Yet alcoholism is the No. 1 drug problem in this country. It is a disease which affects 7 million to 10 million Americans.

It is estimated that only 25% of Americans can adults drink no alcoholic beverages. Available data indicate that the average adult consumes 29 gallons of beer, 3 gal-

lons of hard liquor and 2 gallons of wine per year.

We spend about \$18 billion a year on alcohol, a commodity which not only directly debilitates the body but is a major contributing factor in auto accidents and deaths, homicides, suicides, injuries and lost work-days.

Other drugs and narcotics, such as marijuana, heroin and LSD, have been branded the opiates of our young. However, as part of the current nostalgic kick (when booze was king), the use of alcohol by many young people is on the upswing. Parents who were horrified at the thought of their youngsters taking hard drugs are being lulled into a false sense of relief as they see them turning to good old acceptable booze.

Even though researchers have identified certain alcoholic personality traits (low tolerance of tension, egocentricity or self-centeredness, dependency on someone or centering close and an exaggerated sense of one's capacities or omnipotence), alcoholism is a disease which most people do not believe themselves susceptible to—until it is too late.

"In the Bottle" by Brother to Brother has a "heavy" message.

"In The Bottle"

by BROTHER TO BROTHER

Turbo Records #TU-039

Featured in their newly released LP

"In The Bottle" Turbo Album #7013

Duplicate Disks: Problem

Continued from page 3

denally, was originally in Moore's debut LP on the Small Record Company, a label which Asylum acquired distribution when it signed Moore.

"Honey Honey" is a pairing of the Scandinavian vocal duo Abba on Atlantite (in a starred 40 position) against Sweet Dreams on ABC in 98 position. The Sweet Dreams version hit the stalls first.

In these cases, although the song is the same, the interpretation or sound is what makes the difference. However, the two versions are on the same label and that's how both Garfunkel and Moore do the dance.

"She's Gone" by Tavares on Capitol is already on the chart in a starred 78 position with Lou Rawls' new Bell offering still to be accounted for chartwise.

Once again Bell is involved in another duplicate situation, with Ron Dante performing "Chatter" and coming out first with the song while in composer Tim Moore's version is on A&M as his follow-up to "Second Avenue."

"Laughter in the Rain" falls on Neil Sedaka's debut work for Rocket

which faces off against Les Roberts, who beat him to the marketplace on UA.

Having several versions of the same song can give radio stations a programming headache. Nathan Charney, Waddell: "In some cases a station will have split airplay. Many times they'll use them on a battle and have the audience vote for its favorite. But the station can't run them without both versions."

Not too long ago Lobo (on Atlantic) and Ruben Howell (on MCA) were being pushed against each other in the "Kings." Lobo's version won out. It was on the Hot 100 nine weeks rising to 43. Howell's version was on three weeks and got to 86.

Earlier this year, there were three versions of the old r&b hit "Dancing in the Streets" by Black Oak Arkansas (on RCA), Sweet Peet (on Mercury) and the Doobie Brothers (on EMI). None made the chart.

So when there is a multiple release situation the chances of no one really pushing all the dollars is possible exception.

Still, there's always tomorrow's possible exception.

Control Tightens in U.K.

Continued from page 6

"The only way we can do this is to be able to identify returned product immediately. Previously, we have had a lot of stuff returned without identification and it has been easy to get mixed up."

He adds that there had been suspicions of some dealers deliberately damaging records, in order to have them returned. "This is not happening. We are getting stuff back for which there is no justification whatsoever, but we are able to identify which records are returning and make it up with the people involved."

"The tighter controls have been introduced because until now the system has been used and it has cost money both to us and the retailers."

Nat Asch, managing director of Transatlantic, comments: "I agree entirely with them, particularly on the point concerning faulty records. The whole situation has been going

out of hand and I feel that the moves they are making are right."

He adds that Transatlantic had also received returns "which we don't think are genuine." "He adds: "It is inevitable, but I think all companies will have to start bringing tougher controls on returns."

Pete, managing director, Walter Woods, is also in agreement with CBS's plans—although less sure of their success. He commented: "We tried this at Pye some months ago when the retailer was told in terms that we were back to crediting records. It will be interesting to see how CBS go on and I certainly wish them success."

Bill Mondou, group credit controller at Selecta, says that the question of higher record returns was a serious one, which had to be dealt with quickly. "We did in fact institute tighter controls three months ago, because of increasing returns to our depots. In order to control the influx we have brought in forms which now have to be filled in by the dealer, giving details about the fault. We are still continuing the policy of crediting returns however, rather than exchanging them. We have found evidence of records being deliberately damaged, but it is a difficult problem to solve. I don't know why so many records recently have been returned as faulty."

General manager of the sales and distribution division at EMI, Cliff Busby comments: "If a record is returned to us with a genuine fault, then we shall credit it. As EMI we do have a tight control over record returns, but then as far as any company is concerned you have to have a measure of tight control."

Brian Hall, RCA marketing manager, says "We are a bit perturbed about the number of records returned as faulty. Our credit department has the right to return some of these dealers continually sending in returns and if we find instances of people taking liberties then we shall have to take action." He means: "RCA does not extend a 5 percent returns privilege, but on faulty records customers to give credit rather than replacing records. However, Hall warned that the situation could change.

The second "country in New York" concert at Madison Square Garden's Felt Forum Saturday (5) was underwritten by the New York City Department of Cultural Affairs. The Carter Family were to perform... Contributions to the Cedar-Riverside Building Fund in Los Angeles approaching the \$2 million mark following the giant fund-raising concert by Frank Sinatra at the United Nations Theater Sept. 2.

The American Federation of Musicians president Hal C. O'Quinn has been elected to the Board of Directors of the Arts Council of America... O'Quinn on defense music...

ings against William "Clash" Mitchell, founder of the Chad Mitchell Trio and president of Chicago's Occasional Music released in San Antonio... Average White Band drummer Robbie McIntosh death, of apparent drug overdose in Los Angeles Sept. 23, being investigated by coroner.

LATE SIGNINGS: Duane Fritts to Atlantic Records.

Nicky Hopkins to Mercury Records... Bobby Marchin to Budy Kallers' Owl label... Ours! Hall of John Oates to signed to Chappell Music... Raspberries to American Talc International... King Biscuit Boy to New Directions for U.S. representation.

American Song Festival on ABC "wade world" Friday (14) at the Vegas Riviera Hotel anniversary show featuring Liza Minnelli, Don Rickles, Petula Clark, Frank Sinatra, Sherry Netherland, Paul Williams and Mills Brothers.

Also a series of black tie anniversary balls with Les Brown, Freddie Martin, and Neal Hefti bands... Tavares' new single "I'm Gonna Be a Star" on RCA Sept. 27.

Temptations and Stage Singers make Broadway debut Tuesday (8) at the Uris Theater... New York's Beacon Theater bring up concert schedule for the beginning of November including Johnny and the Tymes, Liza Minnelli and the Imperials, Jay and the Americans with the Chiffons, Sherwood Oaks Experimental College in Los Angeles moving to 6333 Hollywood Blvd. Scheduled at school are Henry Mancini seminar on "Legal Aspects of Music" by attorney Al Schlesinger, and George Cezila comedy seminar.

Songwriter-producer Robert Fitts joined Les Varian as new lead singer... New York song group the Exports, composed of present and past members of New York's original group State of Mind, will bring Bronx House of Deception for Men... Woody Herman and the Woody Thunder Herd play three concerts with the Houston Symphony Oct. 20-22.

Artistic director, ASCAP board chairman of symphonic and concert activities, will be host Oct. 24 telecast of the United Nations Day concert, live over PBS... Song Registration Service presents forum on "Women in the

Continued from page 1

forgot about reggae, those who make music, the musicians, did not. Many visited Jamaica and at least had his using a reggae or at a few had a "semi-reggae" sound.

Now, there are a number of top name artists doing highly competent jobs with reggae. Many are directly labeled as reggae any longer, but the influence is there.

The first United States artist to engage in major reggae recording was Johnny Nash with his "I Can See Clearly Now," followed by "Sir I Up," written by Jamaican Bob Marley. Still, Nash had enjoyed a top 10 reggae influence in the years before, with "Hold Me Tight." And Paul Simon's "Mother and Child Reunion" was most certainly a reggae-influenced reggae recording. Around the same time (1972), a group called Cipres & Canum enjoyed a minor hit with "Guava Jelly," another Bob Marley tune.

While all of this was going on, reggae remained a force on the British musical scene, spurred on no doubt by Chris Blackwell's Island label headed by a Britisher who grew up in Jamaica, but who reggae for some time and has had fairly good commercial success.

The critical success of "The Harder They Come" also moved Jerry Cluff into the spotlight. The soundtrack was released on Shelter's Mango label, a label jointly owned by Blackwell and David Connell and devoted only to reggae.

The LP realized huge critical suc-

cess; sales were not as healthy. Cluff has since become a star, however, with several Warner Bros. LPs available and the sequel to "The Harder They Come" now in production.

A number of Cluff's songs have also been covered by major artists, primarily "Sinner in Lamb's" cut by the likes of Johnny Rivers and John Sebastian.

Cluff's second LP, "The Harder They Come," cut by Nilsson as a recent single.

Bob Marley's "I Shot The Sheriff" was the only LP to the No. 1 spot. Blackwell's Hot 100 with Eric Clapton handling the cut, and Marley's own, original version is also doing well. Barbara Streisand recently cut Marley's "Jammy's Jelly" for her upcoming Columbia LP.

Led Zeppelin included a reggae cut, "O'Ya Make Her" on its last LP, "The Yard." The Grateful Dead cut reggae "Give It To Me" with Mary McCormack on Shelter cut a reggae "Sinner" The Blues (not the old Guy Mitchell hit) while Billy Paul has just returned from Jamaica with a reggae LP.

The new Taj Mahal LP is almost entirely reggae, with Taj affecting a Jamaican accent.

George McCrae's "Rock Your Baby" while not exactly reggae, has a distinct Caribbean flavoring that helped take it to the top of the Hot 100. And Warner Bros. has signed Calypso artist the Mighty Sparrow, who while not reggae per se, certainly has a strong influence in this direction.

Cluff has recently released "This Is Reggae Music," a fine anthology featuring Bob Marley & The Wailers

Musik Business' Monday (7) that Holiday Inn. On panel will be moderator Holly Near, songwriter Michael Bergman, and those counted Eddie Rubin and singer Nancy Wilson.

Merrill Levan, assistant U.S. representative for MIDEH, will be in Nashville Wednesday through Friday (9-11) on tour with the MIDEH 1975. She is on a tour for the upcoming Japanese tour by learning "The Fabulous Sha Na Na Dance Country" entirely in Japanese... Golden Eagle headlining many markets on second U.S. tour... Larry Coryell recorded MIDEH's Japanese acoustic and electric guitars... Cluffy Knight and the Linn Club all attendees records for a 15-day stay at the Palm Casino, Cherry Hill, N.J. ... Kati Kalpa appointed consultant for all rock jurisdiction. Local 361 of American Federation of Musicians in Westchester County... Sherman in his ninth year as chief choreographer for Coia & Coia television campaigns.

Don Wardell, manager of London Records, promoting, will chair meeting of label's promotion personnel at Washington's Watergate Hotel Oct. 27-28. Johnny Mathis and pop golfing partner Tom Weiskopf will be the first round of the first U.S. Pro-Am Celebrity Golf Tournament in Turferry, Scotland... Groupie of the Year award at Bessie in Los Angeles... John Williams to sound effects for the new movie "The Untouchables" cut of Vagabond Air/Greenleaf Music from Los Angeles to London for three weeks seeking sub-publishing.

Boston-based DJ Records picked up independent distributors including Dan, Boston, Best, New York, Providence, and New York City. Also, Boston, Best, Chaps, Philadelphia, and Zamcocks, Washington/Baltimore... New York's Big Boogie and Yazoo Records also picked up new distributors including A&L, Philadelphia, Sound Night, Atlantic, Canadian Music, Toronto; and, Los Angeles.

There Don Smith's opening at Universal Amphitheatre first with party on lot in a circus tent... Hudson Brothers being considered for a mid-season replacement for "72 TV" slot, based on success of their summer series... Guess Who raised \$70,000 for Canadian Relief through concert in Toronto. Giorgio's Burton Cummings decided he is leaving to pursue acting career after starting in 1975.

Minnie Riperton, formerly of Rotary Connection, on first solo record this month... Blue Swede started in Magic Mountain's first annual Rocktoberfest... New York jazz pastor John Good at month anniversary of his last recording... The Grateful Dead, New York, and Chicago musicians and singers featuring Jay Newman, Arnie Lawrence, Frank Foster, Howard McGhee, Ruth Briceham, Gregg Smith.

Reggae lurks as a Stable State

Continued from page 1

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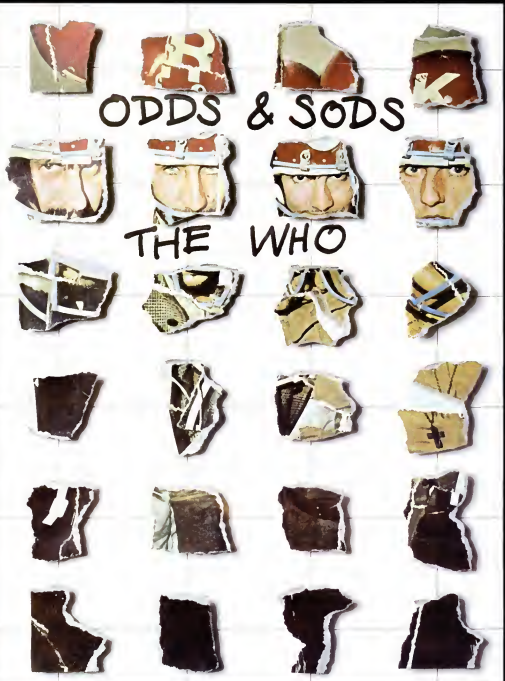
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